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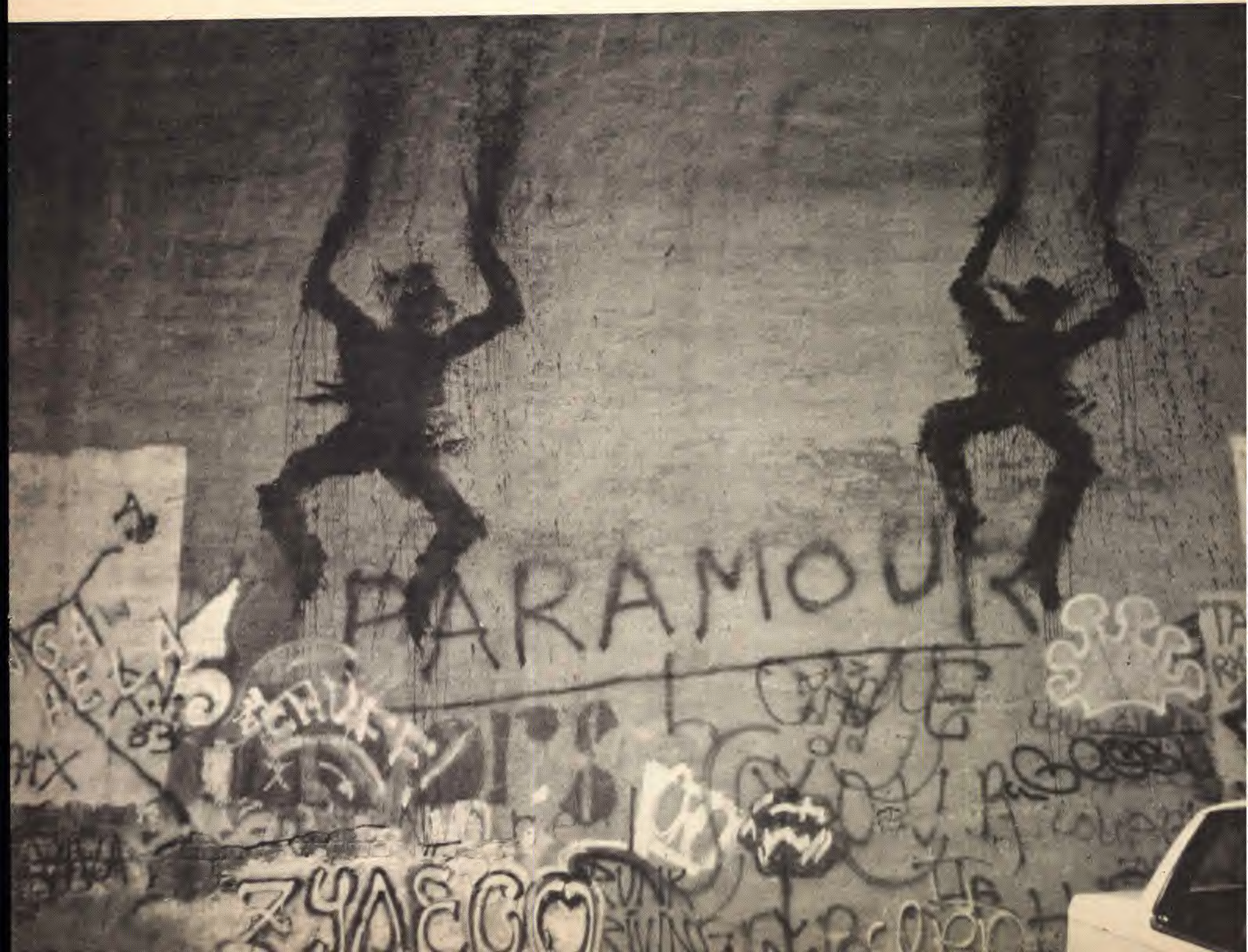
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UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME TEN, NUMBER FOUR, DEC. 1983

There are really two stories to tell about phantom pictures. ❁ For some time now, pedestrians in New York City have been startled by apparitions which not only freeze them in their tracks, but leave them shaken for a good while afterwards. A person might be walking down a familiar street, or turn a corner, when suddenly the menacing shadow of a man appears. He's lurking in a doorway or hovering at the corner of a building or leap-frogging over garbage pails. Is it a mugger... a sex fiend... a homicidal maniac? The images are so authentic and convincing that even after it's clear that the figures are just

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VOLUME TEN, NUMBER FOUR, DECEMBER, 1983

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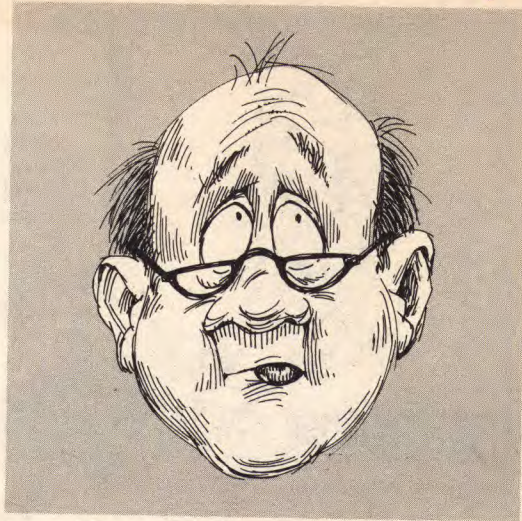
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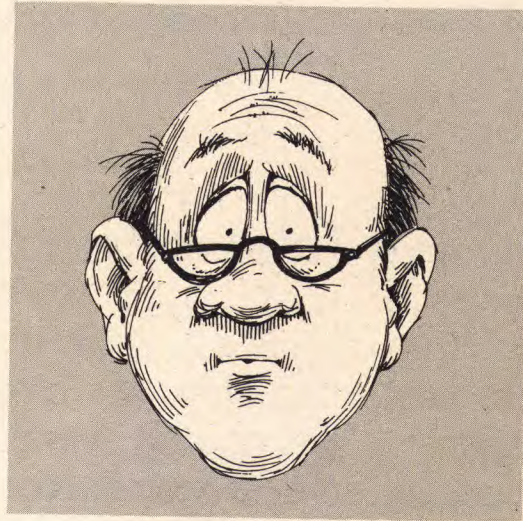
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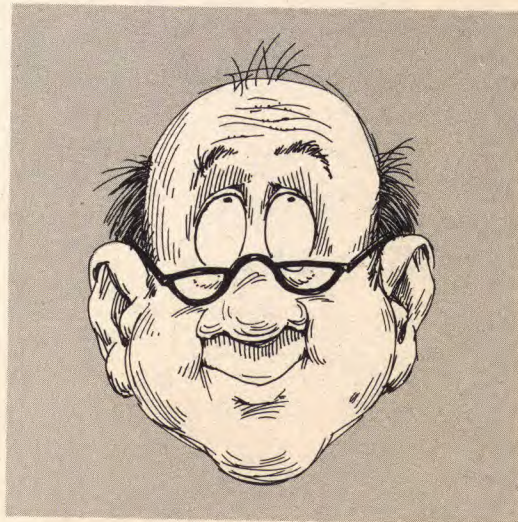
THOUGHTS



"Some books are to be tasted,



others to be swallowed,



and some few
to be chewed and digested."

Francis Bacon, "Of Truth"

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Two symposia sponsored by the Rochester Institute of Technology in the Spring of 1983 reminded us of the dual nature of graphic design today, of its inseparable faces of esthetics and technology.

At "Graphic Design—Coming of Age" keynoter Massimo Vignelli challenged the attendees with such thoughts as:

"It is not enough to say how beautiful—one must ask why was it done? Did it work?"

"In the graphic design area we don't need any more pretty magazines. We need a journal to help us reassess what we are doing and to provide a cultural structure to our profession."

"Beauty and awards are not enough."

"We accept pretty pictures too uncritically. Without thoughtful criticism we cannot claim to be a profession."

"It is not true that meaning is more important than form. Nor is form more important than meaning. Truth lies in a proper balance of form and meaning."

Much of the rest of "Coming of Age" traced contemporary graphic design from its early 20th century infancy to the '80s.

A few weeks later, "Design and Technology Update" advised designers how to adapt to the forces of change.

Both conferences were successful in that they were well presented and well attended. But too few of the same people attended both. More computer oriented people should have been at the design conference and many who were at the design conference would have benefited from attending "Design and Technology Update."

Today's designer needs to be as aware of computers and graphic tablets as of the Bauhaus, and as aware of Mondrian and El Lissitzky and Dada as of bits and bytes.

It's one world. Computers and design are not anti-thetical. As Wang's Marilyn Bever pointed out, with low cost terminals proliferating and accessing central data banks, even clip art is going digital.

Sharon Poggenpohl asked whether a designer should learn to write programs. She advised the older generation not to bother but came down with a strong yes for those with more of a future. She does not fear for the computer capabilities of the young. Computer literacy is being taught not only in art/design colleges and high schools but in elementary schools and summer camps. The generation that is about to take over will soon wonder what all the fuss was about.

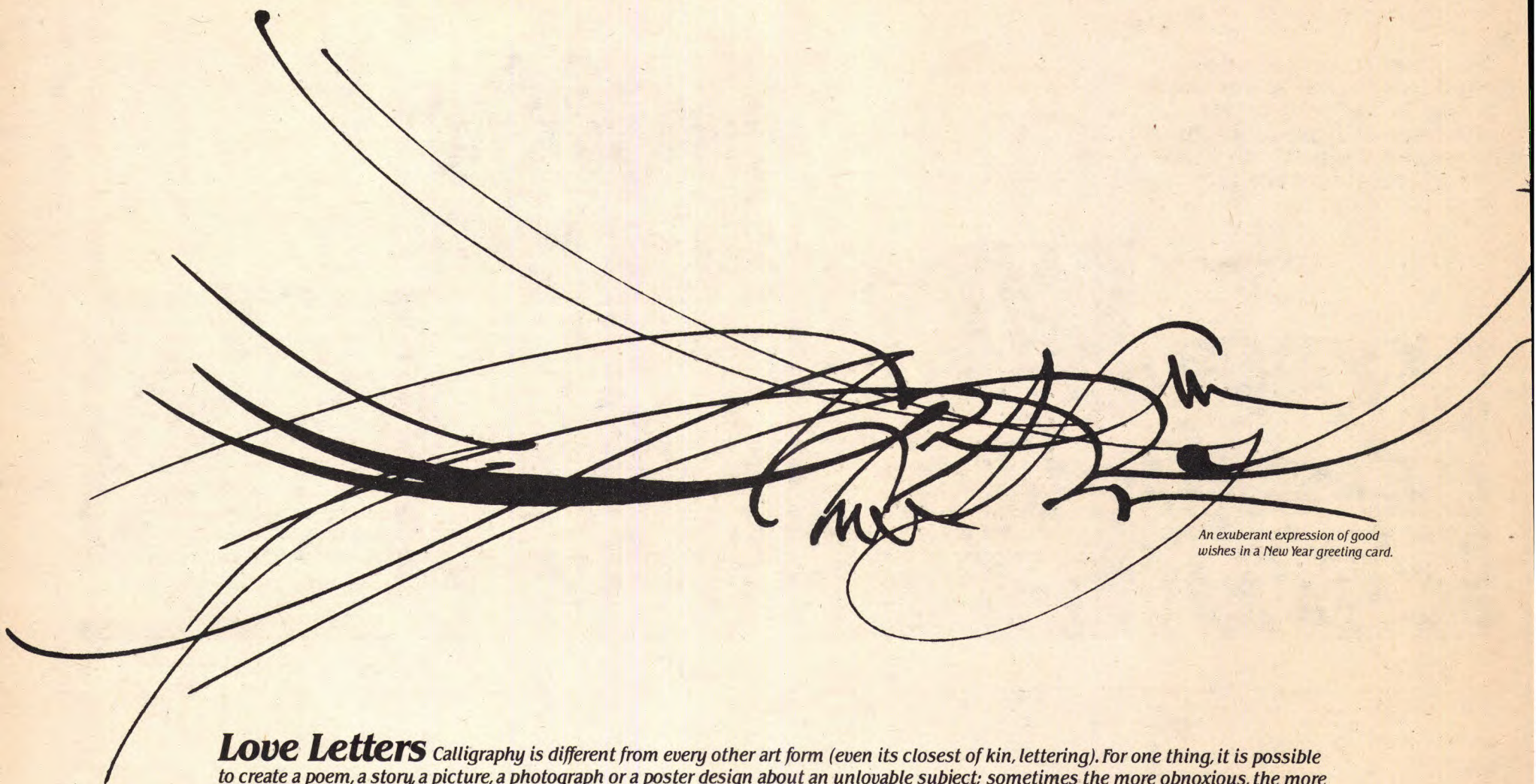
But will this generation be so bit and byte and Star Wars struck that they won't be as grounded in design history, standards, philosophy and theory as they should be?

Recently, two design professors from a New York City junior college asked us whether computer literacy for their art/design students should begin with 16, 17 or 18 year olds? We advised that it start the first day of the freshman year and hopefully each year an increasing number of incoming students would be computer literate.

We read of Taiwanese youngsters testing out as technologically superior to ours and closing the gap in design skills. We read of Japanese children in elementary schools with stronger technological knowledge than that of our high school graduates. This is challenging to those in the United States who can't wish these facts away nor glibly deny them. American schools need more federal and state support. They can't do it on tuition and gifts alone. The lesson to those in the U.S.A. especially concerned with the quality of design education is the example given us by the R.I.T. twin symposia. You've got to learn it all — all the art and design disciplines that the best schools have been offering, and what computers and graphic display terminals and tablets can do for you, and how to use them, and how to custom program them.

It isn't easy? Who said it is? It's tough on the schools and the students and the pros. But that's the challenge. Design and technology are rapidly becoming one...two aspects of one discipline. If our design students and our science students are to be among the world's leaders in the rest of the '80s and '90s, a crash program, adequately funded and future oriented is essential.

PRETTY
IS NOT
ENOUGH,
ETC,
ETC.



An exuberant expression of good wishes in a New Year greeting card.

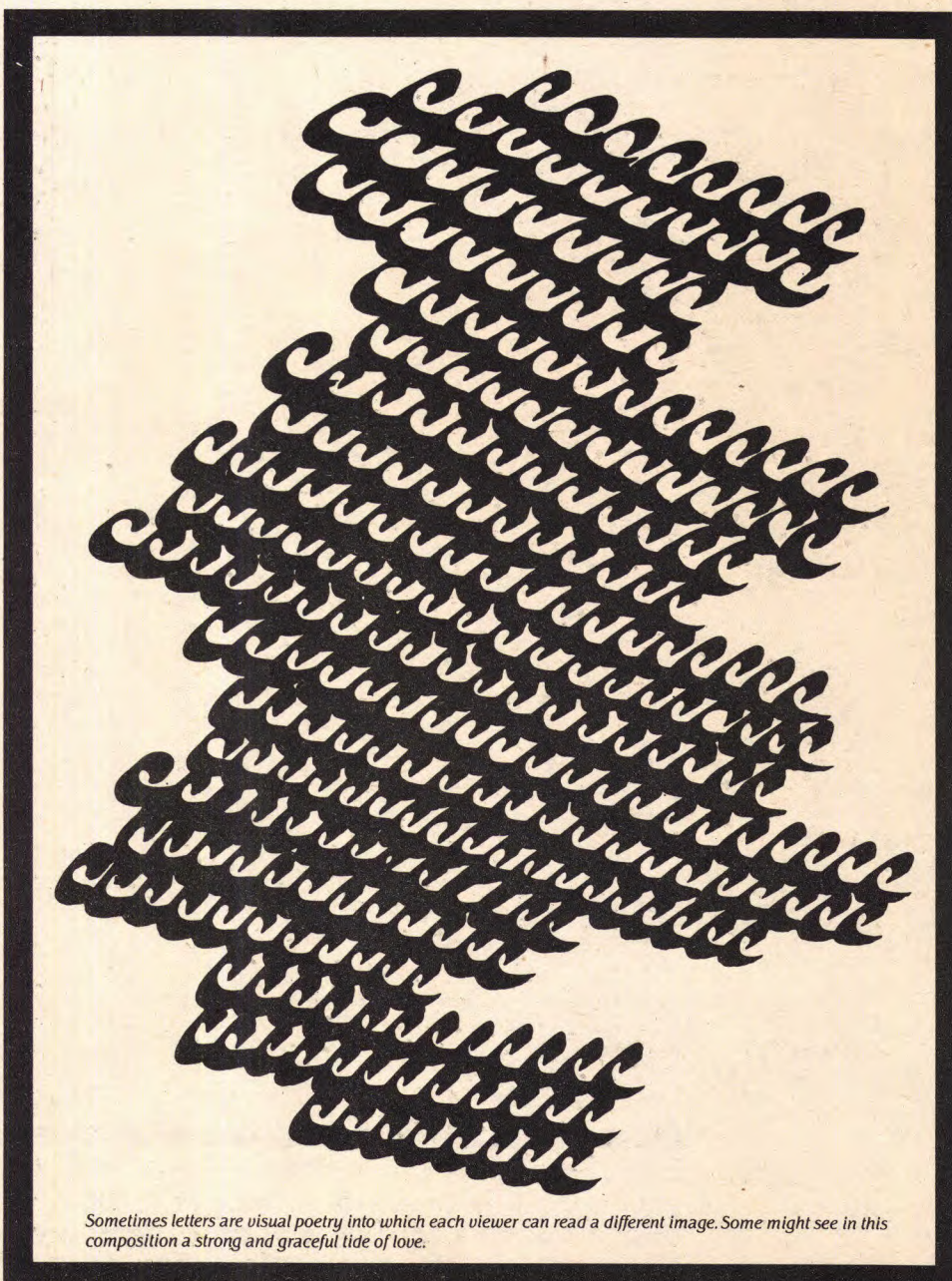
Love Letters Calligraphy is different from every other art form (even its closest of kin, lettering). For one thing, it is possible to create a poem, a story, a picture, a photograph or a poster design about an unlovable subject; sometimes the more obnoxious, the more inspirational. But for a calligrapher, there is only one subject — letterforms — and he or she must be inexorably in love with them.

Calligraphers have visceral responses to the curve of an S, the leg of an R, the articulation of a crossbar. In the words of calligrapher Roger Druet, who is also Professor of Art History, History of Writing and Graphics at the Ecole Nationale Supérieure des Arts Appliqués de Paris ... "a letter may provoke a sensation solely related to the state of mind, with no true relation to its place in the alphabet... The thought has its extension in the hand... from there, the body speaks, doubtlessly, more reliably than the mind ever can."

From that description of the genesis of a work of calligraphy, it is clear that another intrinsic difference between calligraphy and other art forms is its complete spontaneity. There are no plans, no sketches, no layouts, no outlines, no revises, no alterations. Each piece is an unrehearsed performance, based of course on years and years of practice exercises. The vision born in the mind's eye informs the hand; the hand guides the tool and the tool responds — to the angle, the pressure, the fullness of ink, the receptivity of the paper. All the esthetic considerations — the placement on the page, the proportions of black and white, the relationship between form and counter form, the rhythm and energy of strokes — the entire concert is under the direction of the calligrapher's spontaneous sensibility.

In its highest form, calligraphy is not just beautiful writing, but expressive drawing, as in these works of Roger Druet. Here are arrangements of letters that are visual similes for the flight of bees, undulating underwater plants, floating clouds; also expressions of human experiences — joy, gaiety, love and rebirth. In this cool, calculated, programmed electronic age of ours, it's reassuring to know that calligraphers still carry on and warm our spirits with their gifts, which are obviously as lovable to give as to perceive.

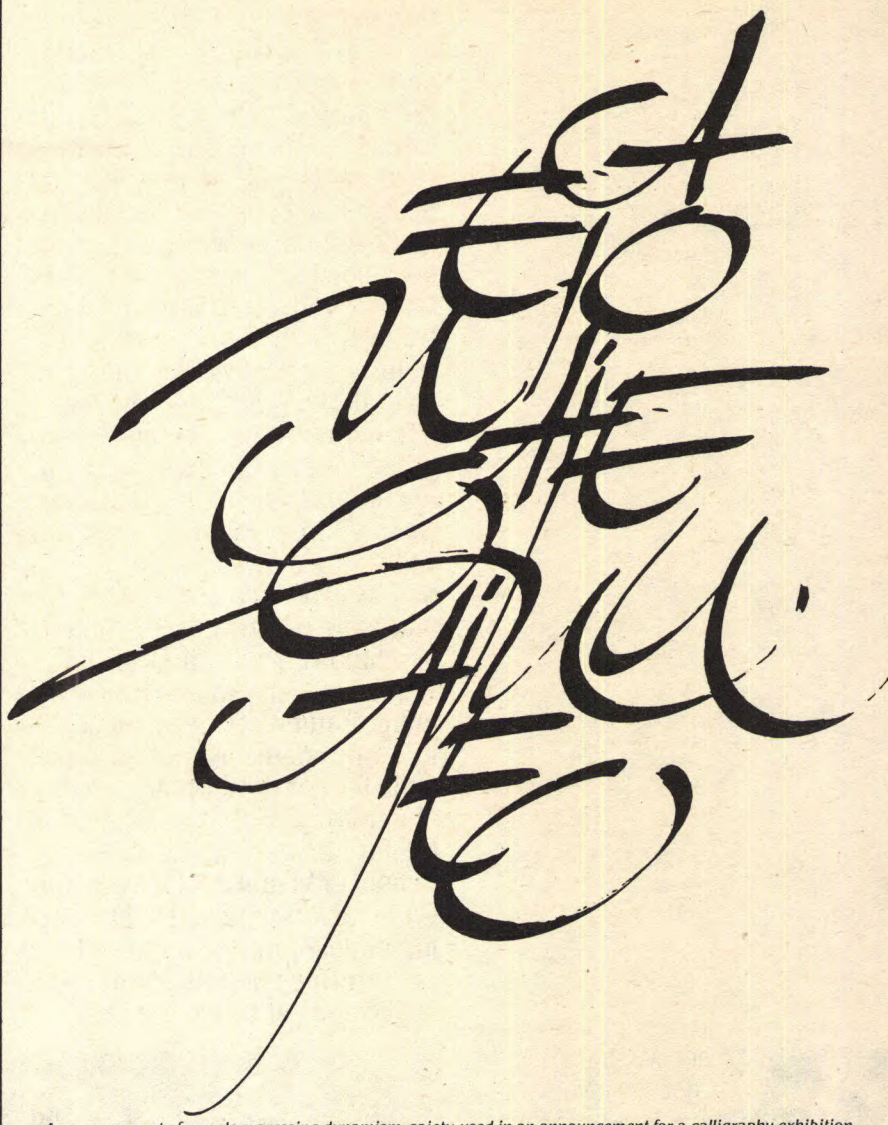
Marion Muller



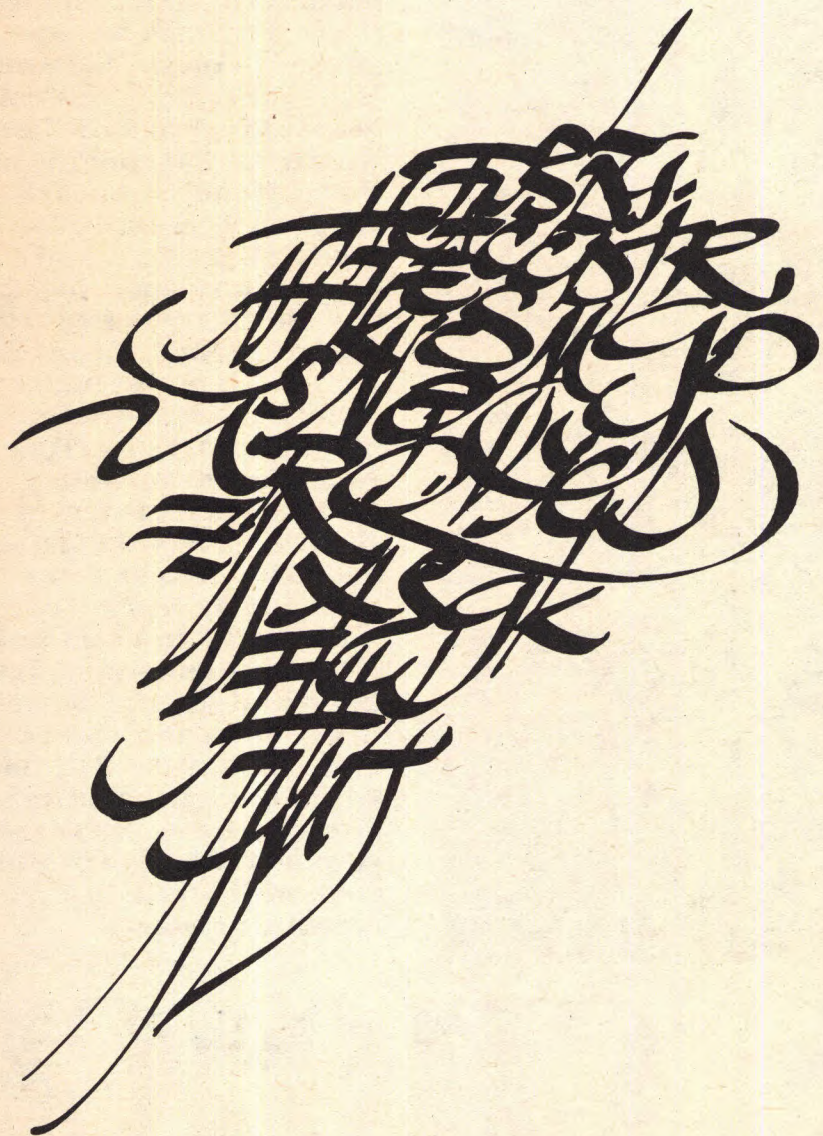
Sometimes letters are visual poetry into which each viewer can read a different image. Some might see in this composition a strong and graceful tide of love.



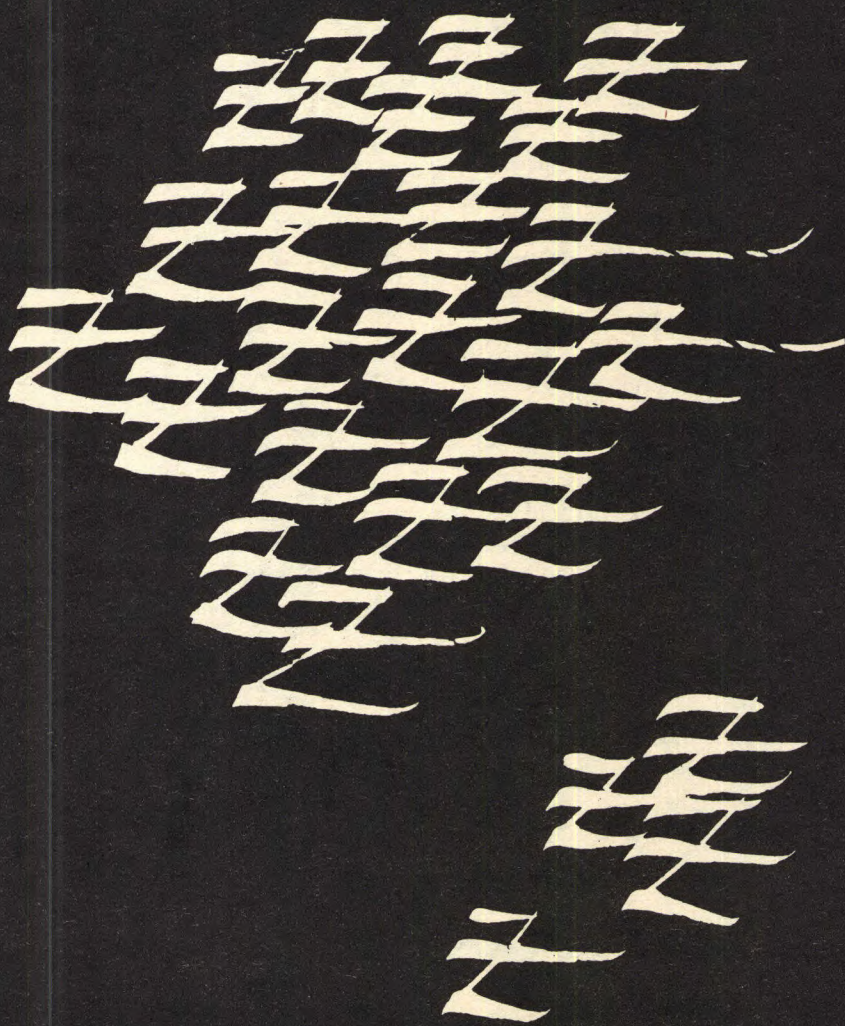
Set of vowels expressing the idea of joy, renewal, the advent of Spring.



An arrangement of vowels expressing dynamism, gaiety, used in an announcement for a calligraphy exhibition.



Composition of letterforms to simulate the movement of underwater plants.



One of a set of 26 compositions, each using a letter of the alphabet. Here the Z's suggest the flight of a swarm of bees.

—maybe in spite of it—Babette never budged from her determination to become an artist. She enrolled in The High School of Art and Design in New York City, and her four years there was the sum total of her formal art schooling. However, her intuitive sense of design and color, her visual acuity and her enormous creative energy, nourished her career and took her way beyond her limited academic training.

Babette admits that she didn't go it all the way alone; she has had her mentors. She has been influenced by the expressive and exuberantly decorative painters Gustav Klimt, Egon Schiele and Fritz Hundertwasser, by the quietly evocative work of Paul Klee, and more recently, by the bold and haunting paintings of the English artist, Francis Bacon. But in her immediate experience, the man she counts as most responsible for her development is the illustrator, Jack Potter. While working for him as a model at The School of Visual Arts in New York City, she was exposed to his teaching philosophy and also to his penetrating insights about form, space and esthetics. He also

helped her to understand the realities of a career in the arts—the painstaking work and the singlemindedness required.

When Babette Marchand vehemently, but quietly, says: "Art is my life," she is not spouting a romantic platitude. She has consciously chosen to bypass the comfortable securities of a 9-to-5 job, marriage, children, a home in the suburbs. Her total energy is devoted to her career.

Although she considers herself primarily a painter, she is easily seduced by art in any form. A recent excursion into the study of primitive art prompted her to produce a series of original mask designs. Working with clay, plaster of Paris, metal, cloth and found objects, her sculptural creations show the same bold imagination and flair for decorative detail as do her paintings. Looking at her work, it is hard to differentiate her commercial projects from her fine art. Babette herself makes no distinction. The esthetics are the same as far as she's concerned, and a number of art directors

Encaustic (below)—19 x 23". Instead of the conventional method of mixing dry pigments with melted beeswax and applying it to a surface, usually with heated instruments, Babette works with her own encaustic method by heating the paper and then drawing on it with crayons. (Private collection).

When we stop to consider the course of our lives—who we are... what we do... where we live—most of us would have a hard time pinning down how much happened by choice... and how much by chance. But in the case of Babette Marchand—illustrator-painter—it's tempting to say that her life has been directed almost 100% by conscious choice.

Picture a little 4 year old girl working diligently with paper and crayons. While other little girls her age fantasized about becoming ballerinas, actresses, nurses, mothers, she knew for sure she had to be an artist. Already she was out of step with the mainstream of her contemporaries.

Picture the same girl growing up in a working class family, where the one overriding concern was for financial security. Words like *art* and *creativity* hardly entered their conversation; and a career in the arts was beyond consideration. Far from being encouraged to proceed with her dream of a career in the arts, she had to resist the urgings of her family to settle into a secretarial job with a reliable salary and comfortable fringe benefits.

Maybe because of that pressure

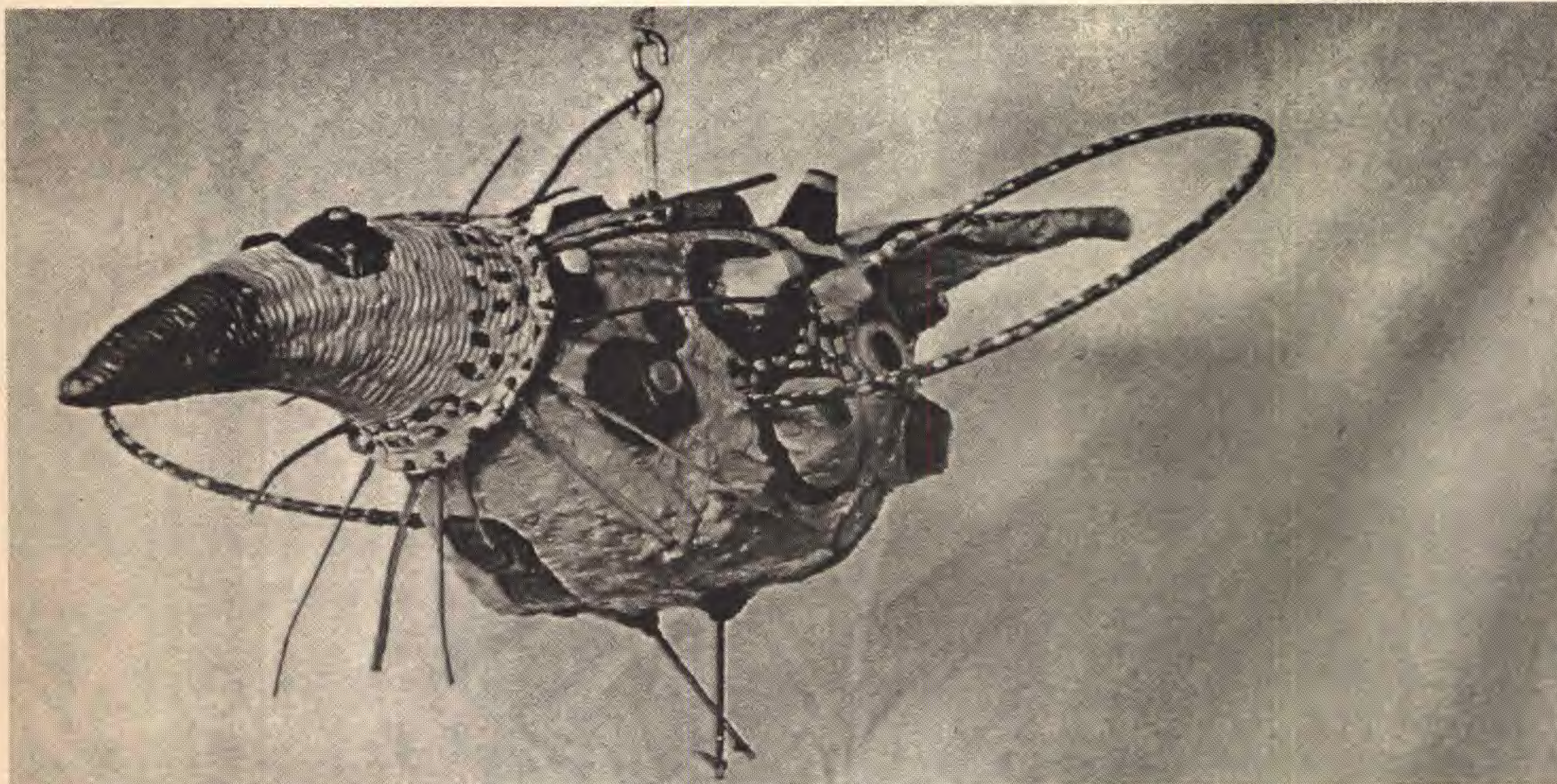


seem to agree. They have chosen her very painterly illustrations for use in fashion ads, record album covers, and for editorial sections of major publications. Her work has appeared in *Vogue*, *Glamour*, *Mademoiselle*, *Viva*, *Penthouse*, *The New York Times Magazine*, *Cosmopolitan*, *Better Homes & Gardens*, *Women's Wear Daily*, *Bloomingtondale's promotional supplements*, to name just a few. She is a member of the Society of Illustrators, and her work has also appeared in such professional publications as *Art Direction Magazine*, *Advertising Techniques*, *New Jersey Music and Arts Magazine* and in the film, "*I Never Sang For My Father*."

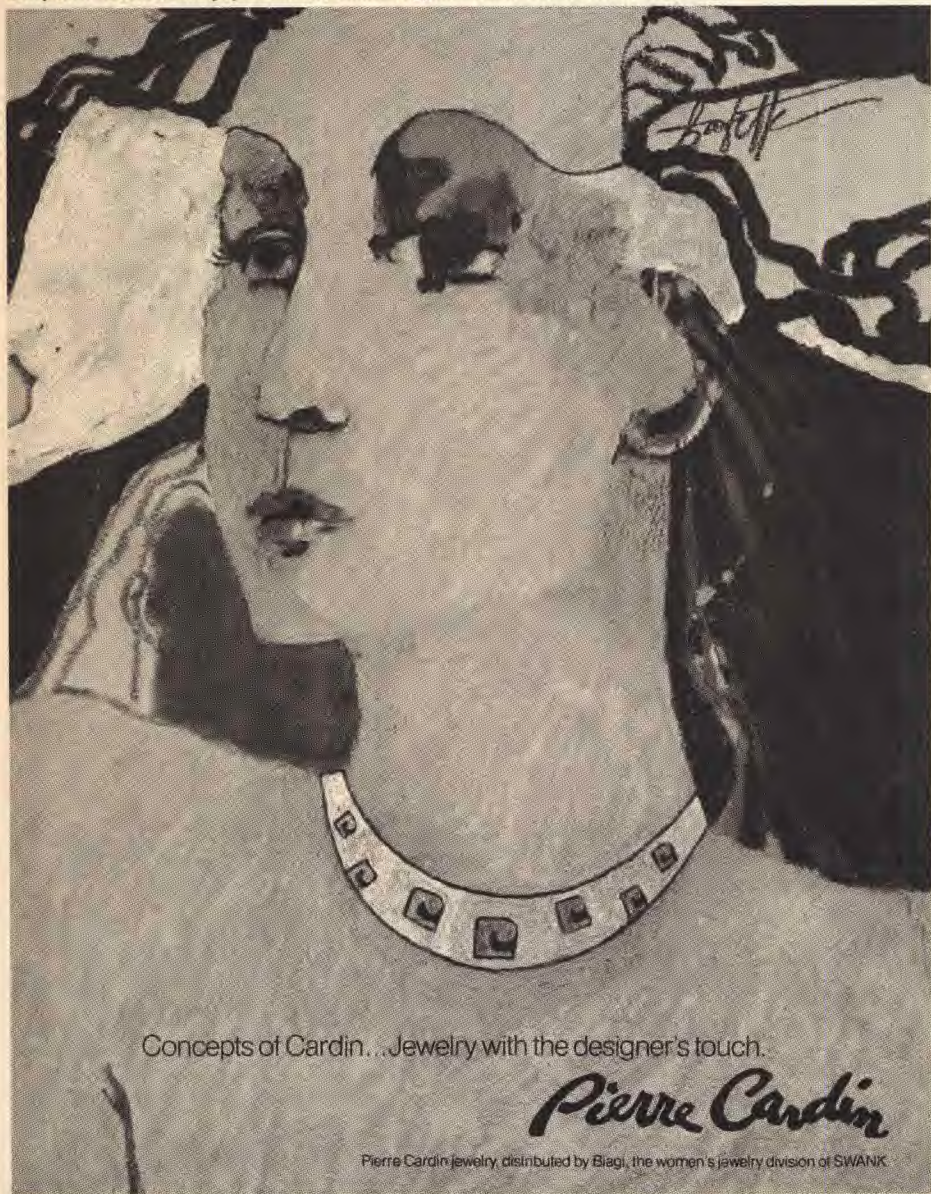
We don't know how Babette Marchand would have fared had she succumbed to pressure and chosen a more conventional life plan. But judging from the evidence on these pages, both she and the rest of us would have missed out on a very good thing indeed.

MARION MULLER

BABETTE'S CHOICE



"Crazy Bird." Created with papier-mâché, baskets, eggshells and beads. Fifteen inches high.

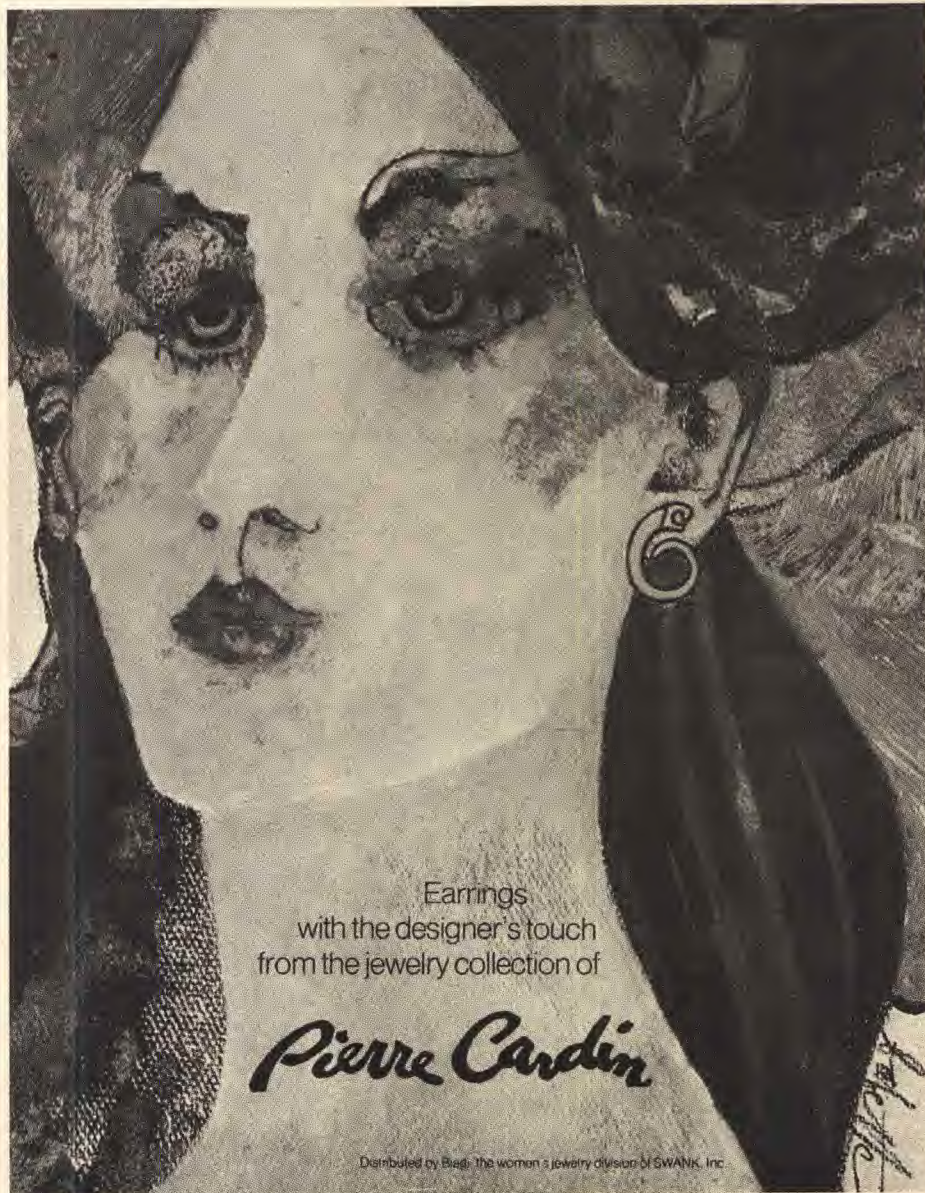


Concepts of Cardin... Jewelry with the designer's touch.

Pierre Cardin

Pierre Cardin jewelry distributed by Biagi, the women's jewelry division of SWANK.

Encaustic. Swank Jewelry, 1976. Part of a series of eight illustrations.



Earrings
with the designer's touch
from the jewelry collection of

Pierre Cardin

Distributed by Biagi, the women's jewelry division of SWANK, Inc.

Encaustic. Swank Jewelry, 1976. Part of a series of eight illustrations.



Part of plate series in Laura Gold collection.



Sketch on The New York Times Classified. Magic marker.



Sketch on computer paper. Magic marker.



Encaustic—19 x 23" Private collection of Caroline Carlson.



Encaustic. 19 x 23" Courtesy: Charles Baum, Fullerton Gallery, N.J.



Primitive mask. Vivid turquoise with brass ink painted on top. Approximately 18 x 11"



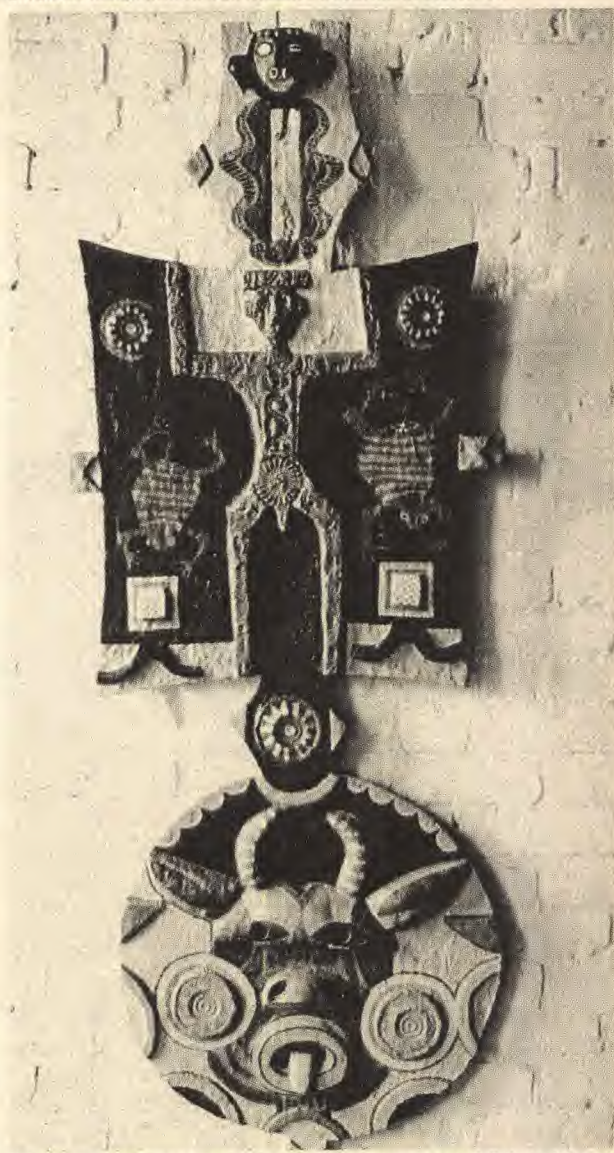
Encaustic and pencil. 19 x 23". Hahne's Department Store, NJ.



"Broom Man." Primitive mask of wood, bells, cork and paint. 18 x 26"



Primitive mask. Papier mâché, bones and seashells. 18 x 30"



Brightly colored dance mask. 18 x 56". 3-D shapes on wood. Babette's favorite.



"Man with Breasts." Series of twenty-four 10-inch dinner plates. Courtesy: Laura Gold, Park South Gallery, NYC.



Acrylic on paper mounted on wood—10" in diameter.

Two primary forms of graphic satire exist—the acerbic kind that hits the victim and the viewer smack in the guts, and the more subtle, intellectual approach, that sneaks up from behind and deposits a message for longer contemplation. While the two methods differ considerably, the common factor with both (and with all successful satire) is ultimately rooted in the depiction of *truth*—without it a cartoon is simply banal. David Suter's work falls into the latter category; his images are not intended to shock the viewer—he is more beguiling than that. His concern with truth is not simply an enigmatic, philosophical

conceit; rather his decidedly acute observations of life's raw data, whether of political or social import, are translated into a

symbolic lexicon, that through wit and irony become thought provoking, and often wryly funny, graphic statements of opinion.

As a stylist Suter is among the most sought after contemporary artists. As a graphic commentator he is one of the best of the new generation.

David Suter was born in 1949 and raised in Bethesda, Maryland, the son of a C.I.A. employee. While he had an innate drawing talent, and made cartoons for his high school newspaper, he did not study the techniques or history of art. He taught himself by looking at children's book illustrations and the comics—specifically the work of Maurice Sendak, Walt Kelly and the *Mad* magazine cartoonists. Although he continued to draw as an undergraduate at Wooster College in Ohio, his goals at that time were vague. It was only by accident that he began doing illustrations, and this because of a chance meeting with Ben Bradlee, the executive editor of the *Washington Post*, and father of a college friend. "I showed Bradlee a few of my drawings," recalls Suter. "He said that they reminded him of Daumier. I didn't even know who Daumier was. He laughed and then he suggested that I start drawing pictures for the *Post* as David Levine was doing."

In 1971 Suter was drafted, after doing one illustration for the newspaper. "I didn't mind going into the army," he says. "I wanted to see what was going on in Vietnam for myself." Instead, he was stationed in West Germany, where he created posters for NATO. Two years later he was discharged and returned to Washington as a courtroom artist for the *Post*.

During the Watergate scandal Suter continued to work in that hotbed of investigative activity and began doing illustration for the editorial pages and book review section. His prospects were looking up: "For a time," he recalls, "it was suggested by editors at *Post* that I would become Herblock's replacement." But Watergate curiously soured him; the experience of working for the newspaper at that highly charged time in history made him aware of the faults and excesses of the media. He believed that in spite of Nixon's wrongdoing, the fervor with

which the media pursued their stories was tantamount to witch-hunting. Suter even felt sorry for many of the lesser

until he was offered a National Endowment for the Humanities grant to study the philosophy of science at the

by Steven Heller

University of Michigan. "I wanted to know what it is we really know for certain. Science is a perfect base for learning about ethics." While acknowledging the value of this experience, after six months he returned to New York convinced that, "I didn't have any future with anything that involved academic discipline.

Soon, Suter's work was much in demand. His stylistic versatility and technical mastery was well suited for

in order to be more expressive, his line remains curiously graceful and his ideas are often well articulated. Like any graphic communicator worth his weight in ink, Suter's aim is to grab the viewer's attention, and the graphic tricks employed are the bait. Somewhat modestly he states: "My job is

not to merely illustrate but to entertain.

I've decided that I am basically an entertainer." And a good one too. He usually uses an illustration commission as a starting point, and like a monologist who carefully sets up

the situation so that the audience can feel the punch, every drawing is orchestrated to communicate the necessary point and obtain a knowing reaction. "Most often that reaction is the same as when one discovers an answer to a puzzle or riddle." But to say that his work is an ultra-sophisticated form of sight gagery is to ignore a deeper vision. More often than not, these drawings expose the complexities of political, philosophical and moral issues hidden underneath the surface.

His drawings bespeak a form of detective work. The possibility that some commonality exists between one symbol and a disparate form or forms is Suter's inspiration. He follows his clues with a muted excitement that can only be seen as the artist sits at the drawing board, staring with quiet critical gaze at his concoctions. He articulates an acute understanding of what he is doing, wherein nothing is left to chance. "The shapes of things," he says, "are related accidentally, it is true, but usually there is a real reason why there is a connection. Is it simply irony that the hammer and sickle looks like a bear trap or is it merely chance that a factory complex appears to be a devouring monster?" As in natural science, so with the visual arts, there are doors waiting to be opened in order that truth can be exposed. Suter has a key, and makes equivalencies effortlessly with an eye that sees, as a matter of course, what the rest of us would never even consider.

Although Suter insists that, "I am familiar with the conventions of satire, more than I am a satirist," his work speaks volubly and concisely on issues and events. His fascination with science and the human form underlines a need for exactitude. His varied use of political icons speaks of his need to maintain debate in this arena. A drawing done about Vietnam, years after the end of the war, serves to remind us of war's legacy and tells us about Suter's ultimate goals. It shows a peasant carrying the typical shoulder yoke, but instead of trays at the ends of the holding ropes on either side there are bomb craters. When asked about the piece, Suter simply says, "It's the truth, isn't it."

man bites man

quick newspaper and magazine work. And his conceptual ability was at once both unthreatening and meaningful, because like the poet, Suter is adept at using metaphor and allusion to veil what are deemed to be controversial issues. Like a Rorschach test, viewer and editor often see only what they want to see—and sometimes miss the artist's true intent. Suter is, moreover, known for the scores of ingenious graphic tricks with which he manipulates icons and symbols to create hidden forms that represent underlying truths. His trademark for many years was a modern-day Archimboldo conceit of making recognizable faces out of inanimate objects. And in the manner of Escher he continues to play optical games which few of his contemporaries can duplicate with as much facility.

An example of this is Suter's obsession with the hammer and sickle, in which every permutation of the image has been created to equate the symbol with some obvious or not-so-apparent truth. One striking chiaroscuro picture in this "series" (he did scores of them over a two year period) shows a man painfully and fruitlessly pushing a massive revolving door in the shape of the hammer and sickle. It made one frustrated just looking at it. Other powerful indictments have shown the symbol as a walled prison, and being transformed into a swastika.

M.C. Escher, a master graphic manipulator, has played a major role in Suter's development, primarily because of the former's experiments with perception. "I never really liked Escher until I started understanding the problems of working with black and white. He used drawing to express some kind of idea. Sometimes his drawings had to be ugly to express these ideas. In fact his drawings were most expressive when they were ugly. I've found that beautiful rendering often detracts from the idea." Although Suter regularly changes his overt approaches, loosening his line

government officials under scrutiny: "Eventually my political feelings were pretty much neutered," he observes.

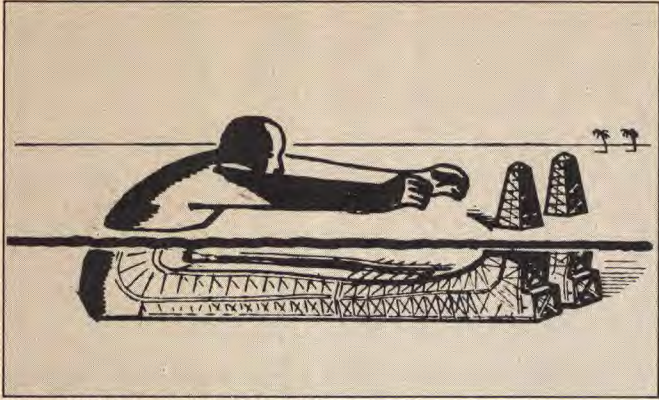
Suter accepted his basic middle-of-the-road political sensibility. He is a humanist rather than an activist. His thinking was, moreover, rooted in an almost scientific rationality, void of the passionate, partisan emotionalism that makes a potent political cartoonist and a good Washingtonian. For him, D.C. was a paradox: "It is a city that attracts idealists, and I'm an idealist, but encourages corruption." He wanted out, and so decided to come to New York because, as he puts it, "People in New York have more ethics than those in D.C."

In 1975 Suter began a thrice weekly, two-and-a-half-hour Amtrak commute to New York doing regular freelance jobs for the *New York Times* and *Harper's Magazine*. His now characteristic engraving style, in which he approximates nineteenth century art by using felt tip and ball-point pens, developed to meet their reproduction needs. His sensibility fit squarely into the *Times*' conceptual mold. And, while surrealism was a part of his graphic vocabulary, it was not the self-conscious, stilted mode evidenced in the work of the second generation Op-Ed artists.

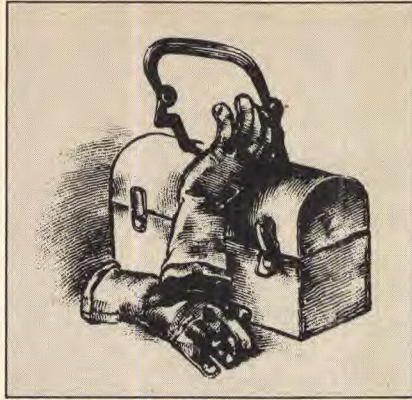
His first memorable drawing for the *Times* Week in Review section depicted a hammer and sickle as a horrendous looking bear trap, in which he cleverly used the semicircular shape of the trap and a wooden triggering device to make the symbol; a few pieces of torn fabric were caught in its sharp teeth. It was at the same time an indication of his graphic direction and cause of instant controversy: "After it was printed," he recalls with a sly grin, "the *Times*' Moscow correspondent cabled the paper saying that they must stop running these incendiary things because it antagonized his Russian contacts."

Suter continued to work regularly

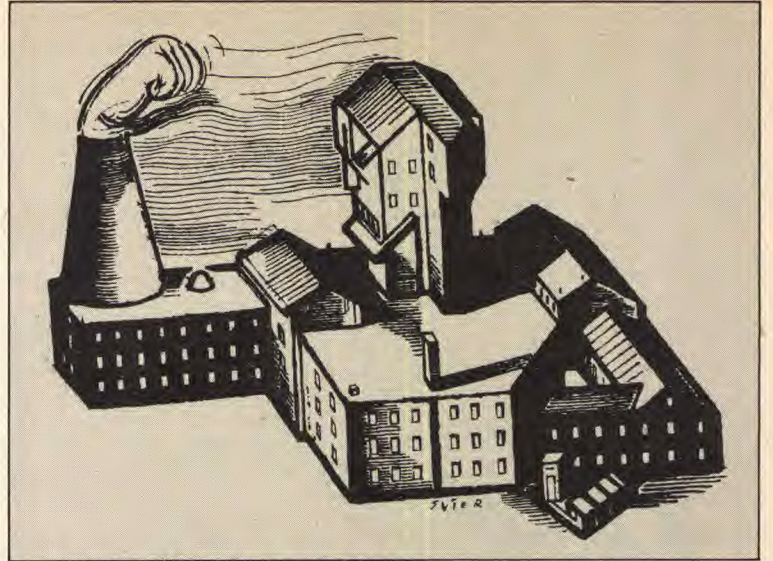
Seeing is believing: the art of David Suter



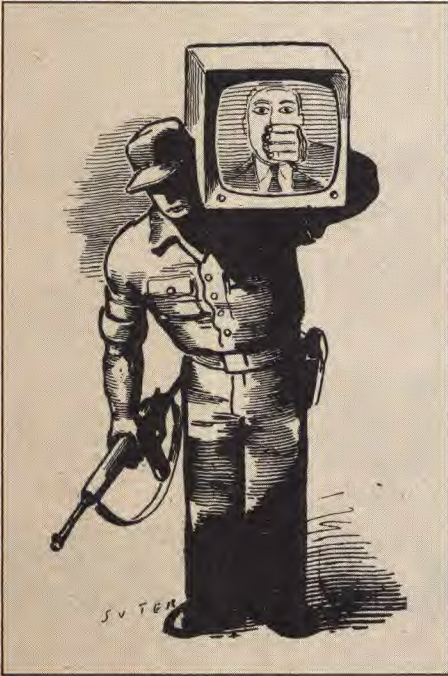
Mideast Oil, *The New York Times*—Op-Ed Page



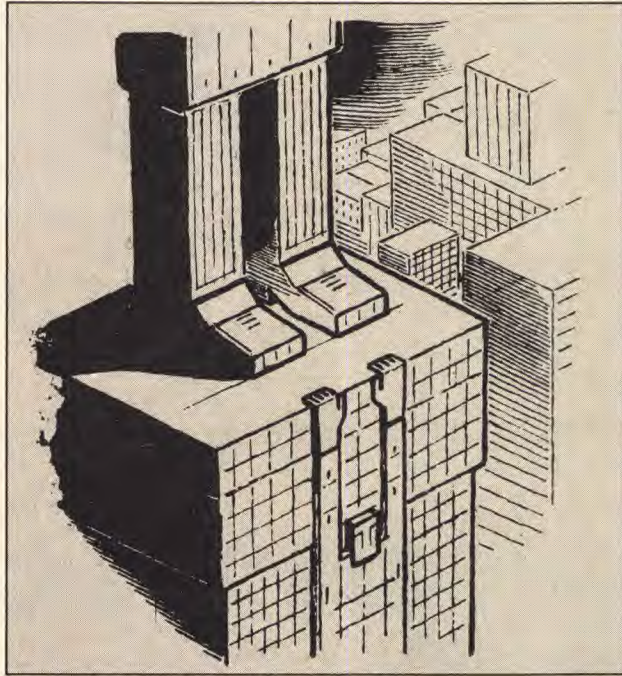
Unemployment, *Time Magazine*



Reindustrialization, *The New York Times*—Op-Ed Page



Israeli Censorship, *Channel 5 Magazine*



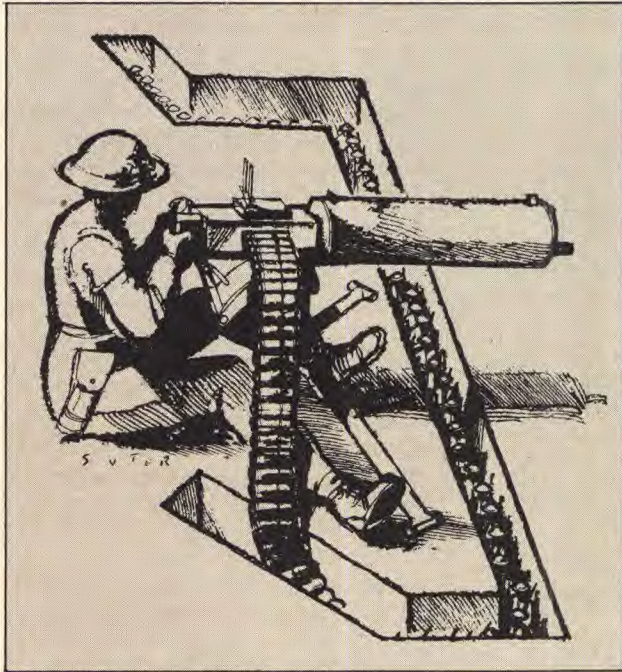
Corporate Darwinism, *The New York Times*—Op-Ed Page



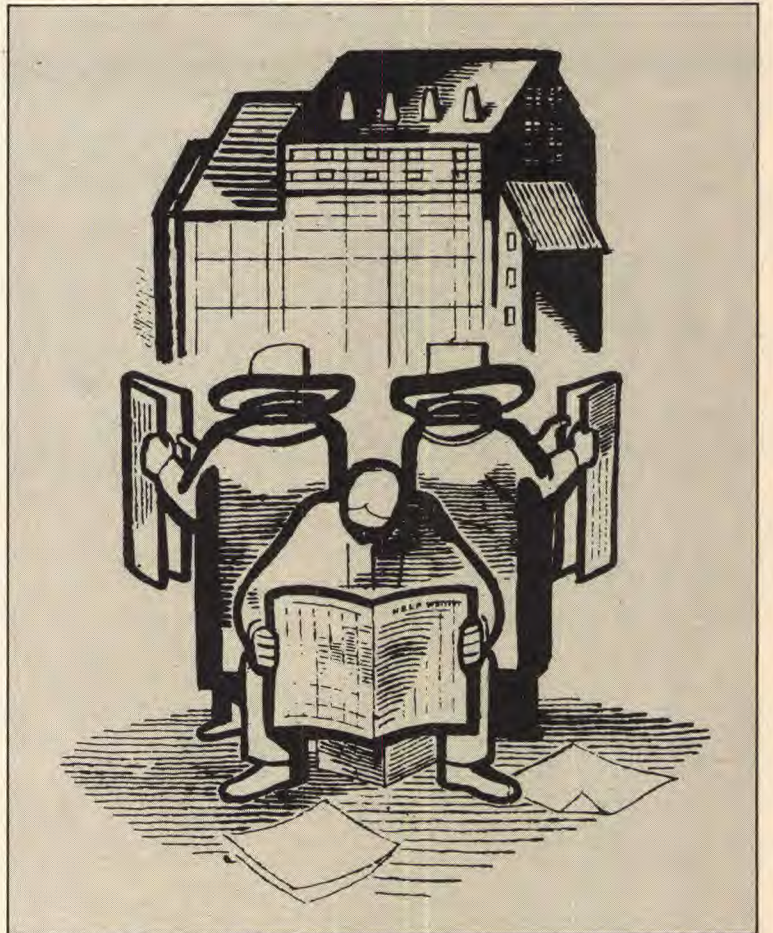
Deterrence, *The New York Times*—Op-Ed Page



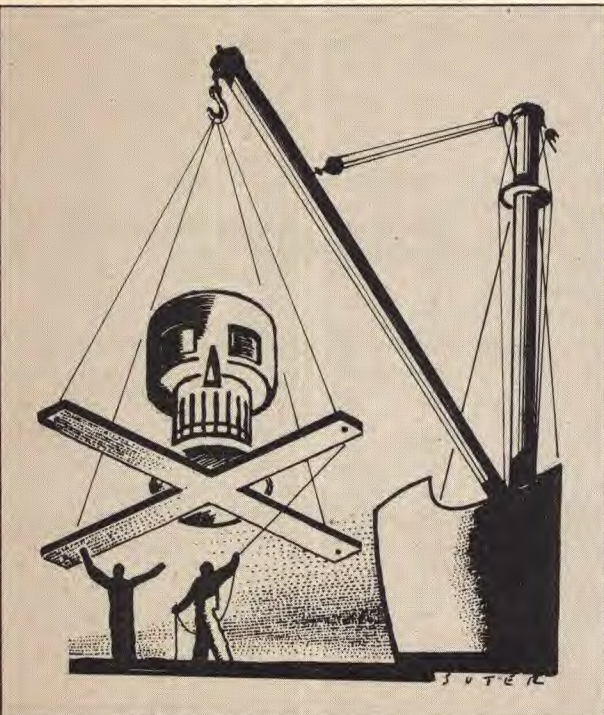
Cognitive Processes, *Coming to Terms*, by Wayne Biddle



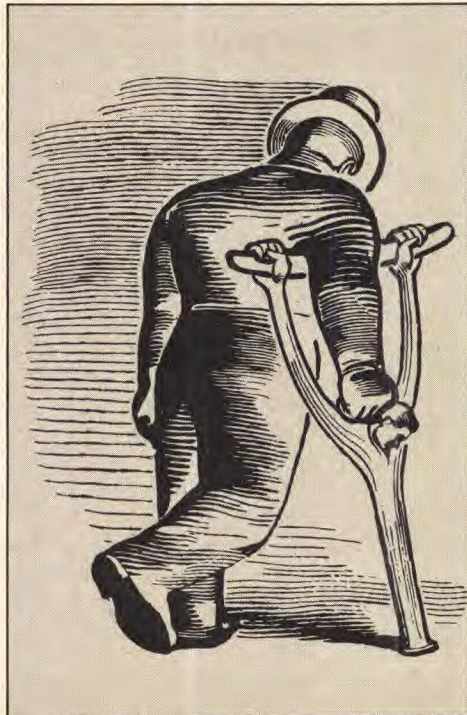
Modern Warfare, *The New York Times*—Book Review



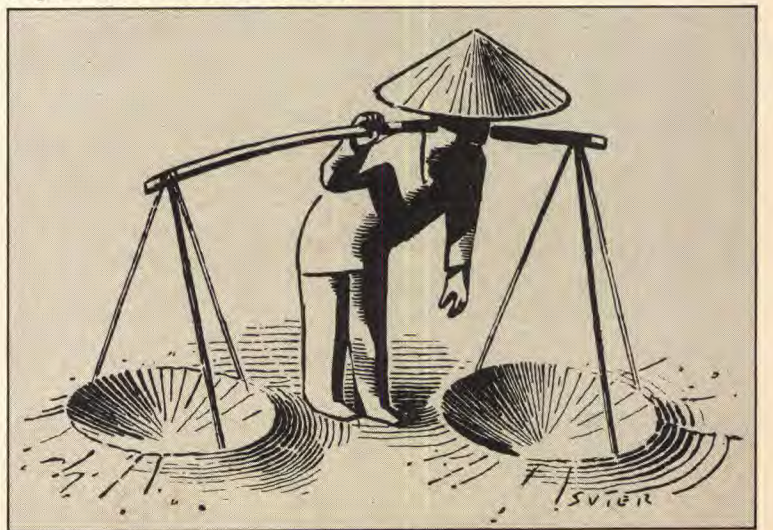
Reaganomics, *The New York Times*—Op-Ed Page



Toxic Imports, *The New York Times*—Business Day Section



Future of Social Security, *The New York Times*—Op-Ed Page



Vietnam Legacy, *Progressive*

the state of the art

why protection- who needs it?

in typeface design protection

Unauthorized copying of typeface designs is prevalent today thanks to the ease and low cost of duplicating designs and fonts photographically or digitally. Copying deceives the typeface user, robs the designer of the rewards of his/her creativity, and cuts into the sales and profits of typeface manufacturers who have developed, and promoted, and invested in, a new typeface design. It can also result in inferior art being sold to the user. Piracy, unethical copying, whatever you wish to call it, also discourages designers from spending their time, effort and talent on a design when they fear much of their reward may be siphoned off by the copyist. All this is true of both text and display typeface designs. Some type manufacturers have eliminated or greatly reduced their releases of display faces since they are the least profitable and the easiest to copy.

The U.S.A. scene

There is no effective protection for new typeface designs in the United States. In June, 1976, a new copyright bill was passed and it became law in January, 1978. The original bill had two titles. Title I effectively updated the old law in view of the new technologies in many areas. The old law neither specifically protected new typefaces nor precluded them. The new law (only Title I of the 1976 bill became law) precluded coverage for typeface designs since it was presumed they would be covered to a different degree in Title II, which dealt with the design of useful articles, television sets, toothbrushes, typefaces, etc. But Title II never became law, thereby omitting specific protection of typeface designs in the 1978 law, and that is where we are today. Some feeble attempts were made to remedy this injustice but none succeeded. A mid-1983 phone check with the Office of Copyright indicates no progress is likely in this area in

the foreseeable future. Recently, protection for computer software was written into law. However, although the digital descriptions of typeface fonts are covered by the law, the actual typeface designs are not.

Theoretically, one can get protection under design patent regulations and also have recourse to the courts via the common law regulations concerning unfair competition. In the latter case, one usually tries to prove deception (palming off a copy as an original) or misappropriation of property that rightfully belongs to someone else. In practice, neither design patent regulations (which require too extreme a degree of novelty to be commercially useful) nor recourse to the courts have proven effective. Unfair practice suits have proven costly to pursue and difficult to win.

The international scene

Industrial designs, including typeface designs, are protectable in various degrees under two international conventions, an international agreement, and a variety of laws in many countries.

The two conventions and the agreement are:

1. *The Paris Convention for the Protection of Industrial Property (1883).*
2. *The Hague Convention concerning the International Deposit of Industrial Designs (1934).*
3. *The Vienna Agreement for the Protection of Typefaces and their International Deposit (1973).*

1. The Paris Convention makes it possible for non-nationals to protect a new typeface design for up to 15 years in France. Non-nationals can file for protection, and filing fees and costs are nominal. The United States is a signatory to the Paris Convention but, since it has no typeface design protection laws of its own, companies in the United States must seek protection in one or more of the other signatory states. The criteria for protection are novelty and originality in Germany, and novelty in France as determined by an expert. No prior test is given to a design submitted for protection. The questions of novelty or originality will be raised only in the course of an infringement proceeding by an adversary. The protection is against unauthorized reproduction. Filing for protection must be done before the design is released to the public.

2. The Hague Convention offers 15 years protection and a single filing covers Egypt, West Germany, Belgium, Monaco, Morocco, Netherlands, Switzerland, Spain, Surinam, Tunisia, Vietnam, France, Indonesia, Lichtenstein, Italy, and East Germany. A company not based in one of these countries would have to establish a subsidiary in one of them. The expenses and tax considerations for such a company might make protection under the Hague Convention cost more than it is worth. Criteria for protection are novelty and originality as determined by expert testimony. Filing for protection must be done before the design is released to the public.

3. The Vienna Agreement. In many respects, the Vienna Agreement for the Protection of Typefaces and their International Deposit (done at Vienna on June 12, 1973) offers the best protection for typeface designs. The problem is that it is not effective as an international agreement. Five signatory nations are required to make it effective for a single filing to obtain protection in all signatory nations. Only two, West Germany and France, have signed it to date, and the prospects for three more signing in the near future are dim. The Vienna Agreement offers 25 years protection for new faces (file before releasing to public). The criteria for sustaining protection are novelty and originality as determined by an expert. Although lacking sufficient signatures to be internationally effective, the terms of the Vienna Agreement were written into German federal law in 1981 partly as a revision of the 1876 *Geschmacksmustergesetz* (Ornamental Design Law) and in a new typeface law. France has also incorporated the terms of the Vienna Agreement into her federal law.

Significantly, through the Paris Convention, non-nationals of West Germany and France can file for protection of new typeface designs in either or both countries.

This newly won protection for new typeface designs in two major markets has implications that go far beyond the borders of the two countries.

Most companies that might appropriate other people's designs and which would have an important impact on the market would be the large companies now coming into the type field. No doubt some of these companies will be completely ethical. All are new to the

graphic arts field, but some don't know its ethical standards.

But, such companies are in an international business and it can be very effective to shut them out of just one or two major markets. West Germany and France are such major markets. We have found it useful in our discussions with some of these which ask us directly, "Why should we bother to license this, when we could copy it?" to tell them that they may not be able to market new typeface designs in West Germany or France unless typefaces have been properly licensed. This creates more problems for them than they want, and they agree that it is easier to license a face.

To determine all the routes to design protection under various laws in different countries one would have to conduct extensive research. For example, in West Germany, in addition to the Ornamental Design Law referred to above, there is a copyright law, a trademarks law, and a law against unfair competition. Moreover, to assist in the interpretation of the laws, there is the Vienna Agreement and the Code Morale of the Association Typographique Internationale, (A.Typ.I.).

Trademark registration

Many countries have laws permitting the registration and protection of trade-names and trademarks. Such registration (virtually all ITC tradenames are registered in the United States and are being protected abroad as well) forces unethical copyists to use other names for the copied designs. This makes the copies more difficult to sell since the new name must be promoted and established, and because of resistance by ethics-conscious type buyers.

What is novel? What is original?

At a spring 1983 meeting in Frankfurt, a five-person committee wrestled with definitions of novelty and originality and related matters. The objective was to establish guidelines for the trade, and possibly the courts. Although the discussions were concerned with the revised German Ornamental Design Law, the meeting had international significance and is summarized here. When the report of the meeting is finally edited and approved, it will be submitted to the A.Typ.I. for possible adoption. The following summary is based on the first draft of the minutes of the A.Typ.I. committee meeting.

The members of the A.Typ.I. Working Group are: Dr. Walter Griesner, Managing Director, D. Stempel AG, Germany, Chairman; graphic designer Max Caflisch, Switzerland; Edward Gottschall, Executive Vice President, ITC, USA; Professor G.W. Ovink, Holland and Professor Hans Peter Willberg, Germany. This summary is based on the first draft of the minutes of the A.Typ.I. committee meeting.

New: At the Frankfurt meeting, it was suggested that a new typeface design, even if very slightly different from a pre-existing typeface, is considered new as long as it did not exist before. Even if a designer recreates an existing design without foreknowledge that it existed elsewhere, the design can be considered new. A typeface is considered new when the design elements which make it original are not known to experts in professional circles at the time of its filing for registration.

Original: It was also suggested at Frank-

furt that a type design be considered original if its distinctive features, which establish its aesthetic value, exhibit the result of an individual's creative activity, exceeding in its level of creative design the average skill of type designers and the work of ordinary craftsmen. An original typeface then, exhibits a greater difference from existing designs than does one that is merely new.

The A.Typ.I. Working Group also established six degrees or levels of originality and is considering different levels or durations of protection for four of them. The first two (exact copies and copies with only cosmetic changes) would not qualify as being original, nor do they deserve any protection. (Although the French require only novelty, they recognize degrees of novelty and appear to use the word novelty the way German law regards originality.)

Experts: A definition of an expert and a detailing of what an expert is expected to know is being developed.

Parameters of Originality: A number of parameters that characterize originality were also proposed at the Frankfurt meeting. They define the elements of a letter design, the variables that can be manipulated by a letterform designer. It was agreed, and is part of the German law, that the ultimate determinant of originality is not in any one or any combination of elements but in the overall appearance of the design. Nevertheless, it is the originality in handling one or several elements, or in achieving a new combination of elements, that can lead to a truly original overall appearance. Some of the elements that contribute significantly to the overall appearance are:

1. *Relationship of such elements as x-height to ascenders and descenders or capital height to ascenders.*
2. *Shaping of curves (inner and outer shape) and of straight strokes.*
3. *Form of serifs and/or joins and "feet."*
4. *Specific characteristics that distinguish the alphabet as a whole.*
5. *Distinctive special features in single characters, as the lowercase "t" in Futura, for example.*
6. *Extension (normal, condensed, expanded).*
7. *Fatness (color, weight).*
8. *Relationship of basic lines to the hairlines.*
9. *Letter extension—how it fills allotted space.*
10. *Relationship of roman to italic (angle variation)—difference in color or weight.*
11. *Relationship of weights within the family.*

Viewing size: It was agreed that to properly evaluate the degree or lack of originality expressed by a typeface's overall appearance the design should be viewed in a size and manner consistent with the way(s) it would be used.

Walking a tightrope: One objective was to define originality so as to admit truly original faces to some degree of protection while denying protection to copies and near copies.

An A.Typ.I. clearing house: Consideration is being given to establishing an A.Typ.I. committee of experts that could give some pre-court advice and guidance as to the probable level of originality of a new design. Since designs can be registered without having to establish their originality, this committee would simply advise the designer or owner of a new face as to its probable success in withstanding a challenge.

Electronic scrambling

An excellent means of protecting a design from being copied is to electronically scramble the information in such a way that only the originator, or an informed recipient, can unscramble it, read it, use it. Such techniques are currently employed by a number of typesetter manufacturers to protect their libraries from being unethically copied and sold by a copyist. A number of systems for achieving this exist, and new patents for ways to protect data in computers are being developed. A recently patented scrambling-unscrambling method uses a key of 16 selected digits. The key is known only to the originator and an informed recipient. Without it the stored data remains scrambled and useless. For practical purposes, this is a high degree of security and can protect all designs—the old with the new.

Conclusion and outlook

There is no immediate prospect of United States law being changed so as to afford protection to typeface designers, nor does it appear that there is immediate prospect of the Vienna Agreement securing the minimal five signatures to become internationally effective.

Protection of new typeface designs currently afforded by national laws and the Paris and Hague Convention signatories is all we have or are likely to have for a while. However, this protection can be real, and as more and more new faces are registered in Germany, France and elsewhere, the value of the protection will increase to all concerned. Also, in the United States, one still has recourse under common law on grounds of unfair competition and misappropriation.

(Continued from cover.)

lifesize silhouette paintings on a wall, the eerie feeling lingers on. These phantom figures first appeared in Soho, the avant garde art center of Manhattan. Soon afterward, they popped up in the outlying boroughs and in New Jersey, as well. In time, the mystery of the phantoms was solved; they are the work of artist Richard Hambleton, who makes a practice of using public walls and spaces for his artistic expression and social commentary. Of course, it didn't take long for a whole flock of imitators to follow suit and make their own contributions to the walls of the city.

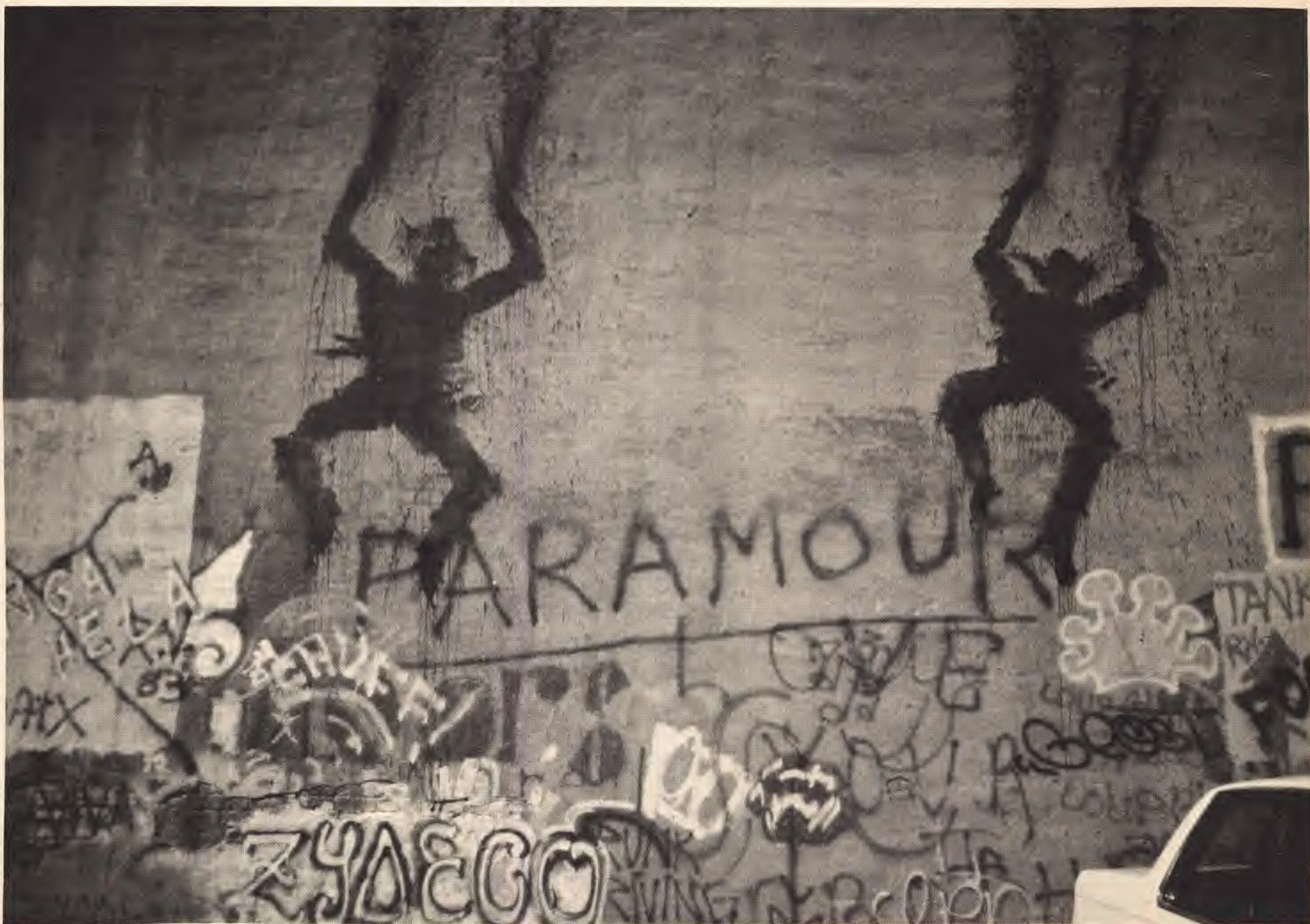
The second story relating to this art-al fresco craze is about Gerry Gersten, the well-known caricaturist and satirical illustrator, who has almost made a second career of stalking the phantoms. The excitement in his voice when he talks about his sleuthing, I think has as much to do with his enthusiasm for photography in general, as with this project in particular. Just the same, the details of his modus operandi is more intriguing to us than the story of the paintings themselves. Gersten, it seems, has a corps of "informants." They regularly call him or drop notes directing him to the locations of new phantoms in town. When he receives a tip, he treks out to the spot with his trusty little Olympus camera (he calls it his spy camera) which is ever on the ready, as he wears it in a cigarette case on his belt. For shots in outlying areas, he waits for the weekend, when he can drive out and park his car without too much hassle.

Gersten's knowing artist's eye convinces him that, because of the difference in imagery and in the levels of skill of the artwork, these paintings are the work of at least three different people. But more important than the esthetics of the work is the sociological phenomena they are. While Gerry Gersten has been having one grand time tracking the phantoms and photographing them, he has also done the world a great service. Since these outdoor paintings are at the mercy of the elements and the vagaries of builders and demolition crews, they might easily be destroyed forever. So while Spain has its Altamira, and France its Lascaux, with their treasured Ice Age wall paintings, thanks to Gerry Gersten, we will also have a record of the wall paintings of our age—let the anthropologists of the 25th century make what they will of them. M.M.

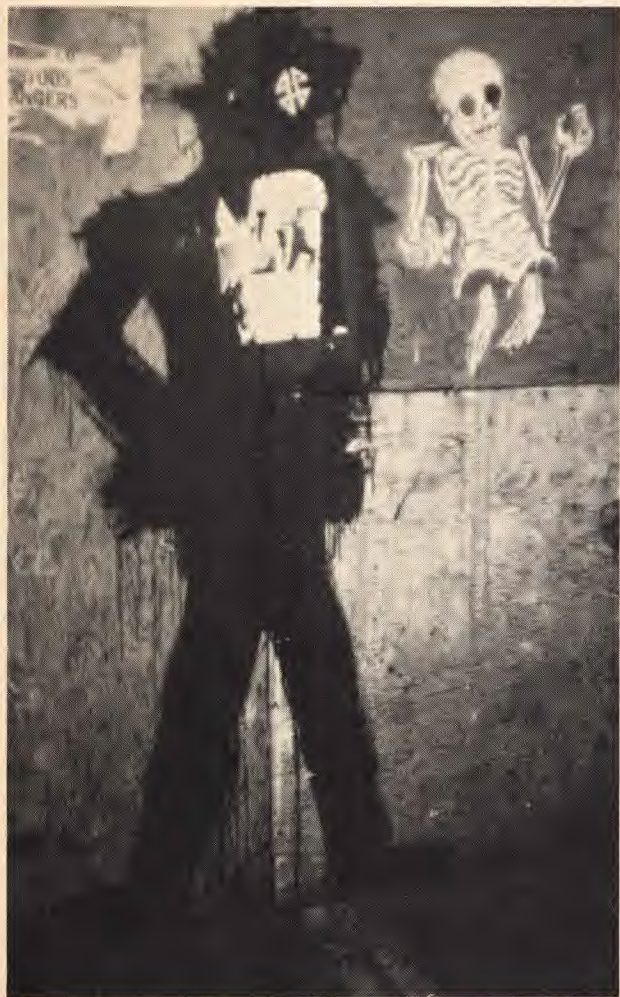


A

STALKING THE PHANTOM



B



C



D



E



F



G



K

L

- A East 96th Street. (Artist unknown.)
- B SoHo outdoor parking lot wall, 15 to 20 feet above ground. (Artist unknown.)
- C Adorning wooden wall of building being demolished. Skeleton is work of another artist. 21st Street near Park Avenue South.
- D Displayed on door of "out of business" store. Symbol on head is work of another artist. 23rd Street between 6th and 7th Avenues.
- E Appears to be leaning on wooden wall of construction site. 59th Street between Park and Madison Avenues.
- F Outdoor parking lot wall. 21st Street and Madison Avenue.
- G Painted on door of factory building. (Artist unknown.) 23rd Street and 10th Avenue.
- H Building wall. (Artist unknown.) 24th Street near 6th Avenue.
- I Outdoor parking lot wall. East 33rd Street and Lexington Avenue.
- J Wall of boarded-up building. 21st Street and Park Avenue South.
- K Rear of building facing parking lot. (Artist unknown.) High 20s or low 30s on Lexington Avenue.
- L "Guarding" construction wall of condemned bank. 22nd Street and Park Avenue South.
- M Red parking lot wall. (Artist unknown.) 28th Street near 3rd Avenue.
- N Near Canal Street on Broadway. (Artist unknown.)
- O Hamilton Place near City Hall.
- P Outdoor parking lot. Low 30s and Lexington Avenue.
- Q Abandoned store. 23rd Street between 6th and 7th Avenues.
- R Cinder blocked window. 31st Street near 3rd Avenue.



M



N



O



P

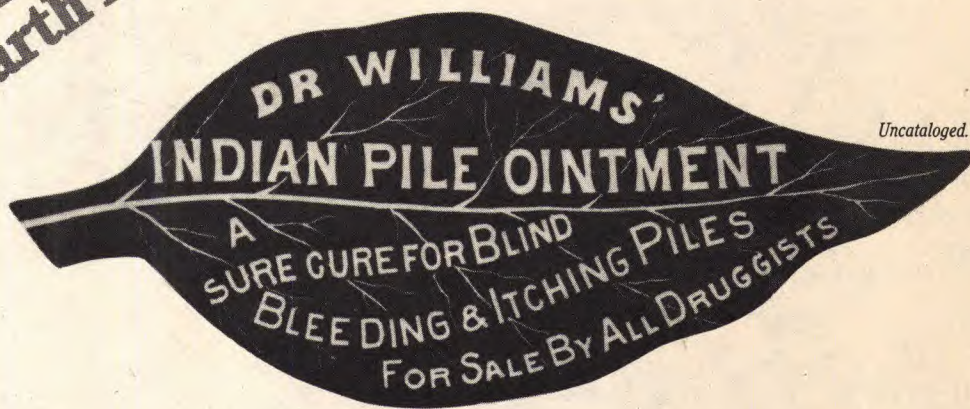


Q



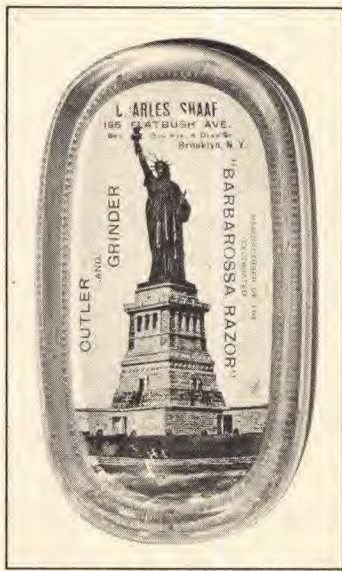
R

Regardless of what you've believed 'til now,
the truly oldest profession in the world is Advertising.
It started when the first two humans
on earth met face-to-face.



The moment the party-of-the-first-part communicated a desire for something the party-of-the-second-part had to offer (or vice-versa) the ad business was born. At first it was all personal, oral communication. It progressed to messages scribbled on walls, proclamations by town criers and, eventually, to the written handbill or bulletin. One of the earliest written advertisements—an Egyptian papyrus offering a reward for a runaway slave—dates back thousands of years. With the invention of printing came mass media, and you know the rest.

Needless to point out, the advertising memorabilia on these pages is of comparatively recent vintage (late 18th century to early 20th) but it is only an infinitesimal sample of the material in the Bella C. Landauer perma-



Glass paperweight, 3 x 5". Photo in blues and greens pasted on back. Depression at base for paper clips. 1886.



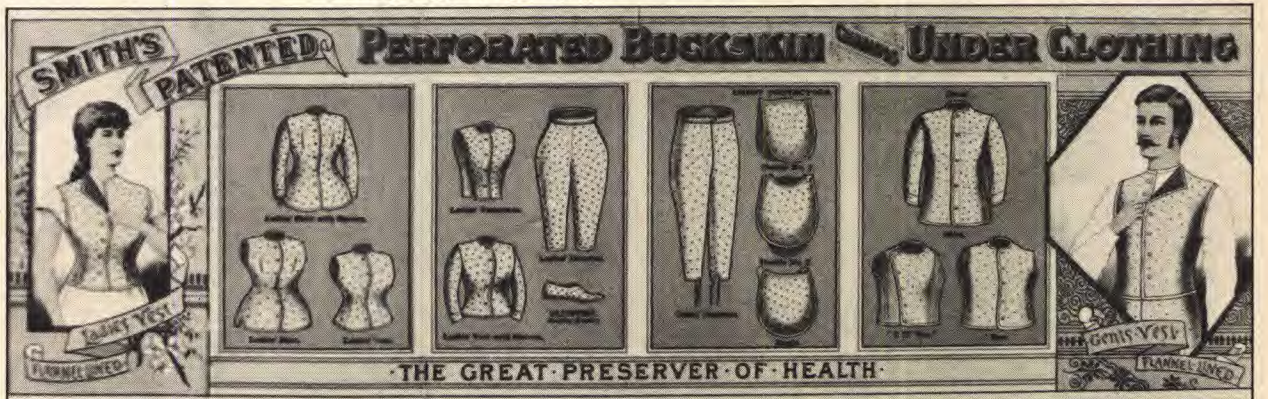
In the 1880s this paper giveaway was perfumed. B/w. 4 x 1"



Left: Represents Democratic party candidates of 1920. Red, white, blue. Center: Segel & Cooper was the largest department store in New York in 1895. Green ink, white paper. Right: Black ink, white paper; North River now called the Hudson River. 1880. All fans 12" paper with wooden handle.



Uncataloged. Typical of popularity of patented medicine ads.



Front side of unfolded 6 1/4 x 19 1/4" brochure. Colored litho. Example of prices on reverse side: "\$9.00 for one dozen small chest protectors."



Glass paperweight, 4 1/2 x 2". B/w photo lithos visible through the glass. Pat. 1882.



Cigar box label, 8 3/8 x 6". Embossed chromolithograph.

ment collection at The New-York Historical Society. Ms. Landauer, a remarkable woman who worked at the Society for over 33 years, accumulated more than 1,000,000 advertising items, including posters, trade cards, sales catalogs, labels, handbills and manufacturers' premiums. She collected these things—not because she was a compulsive wastebasket forager—but because she had a keen sense of history. She recognized that advertising memorabilia, like all art forms, are a source of clues to the manners, mores, economy, culture and lifestyle of an era.

Although the merchandise and graphics in these pieces appear archaic to us now, some of our basic human needs have remained surprisingly unchanged. We still need something to relieve our colds and coughs... to ease the humiliating pain of hemorrhoids... to clean and polish our households and ourselves... and to make us look good, smell good and feel good.

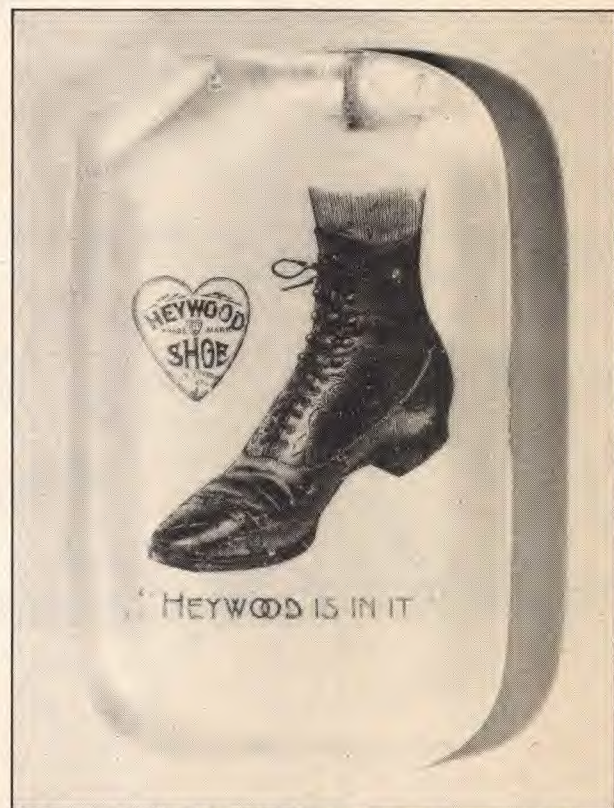


*If you had it, they cured it!
Available only through the mail for 25¢. 3 x 5 1/2!"*

You can be sure that the time will soon come when our current crop of advertising material will look antiquated, too. We'll chuckle at promotional pieces for word processors and food processors, because robots will be doing the



Glass paperweight, 4 1/2 x 2" B/w photo lithos visible through the glass. Pat. 1882.



Glass paperweight, 4 1/2 x 2" B/w photo lithos visible through the glass. Pat. 1882.



WELL, I DECLARE, IT'S EVERYWHERE.

Would you have liked to purchase this 11 x 27 1/2" colored lithograph poster? It was offered by A. C. Meyer & Co., of Baltimore, for 30¢. 1880.



Glass paperweight, 4 1/2 x 2" B/w photo lithos visible through the glass. Pat. 1882.

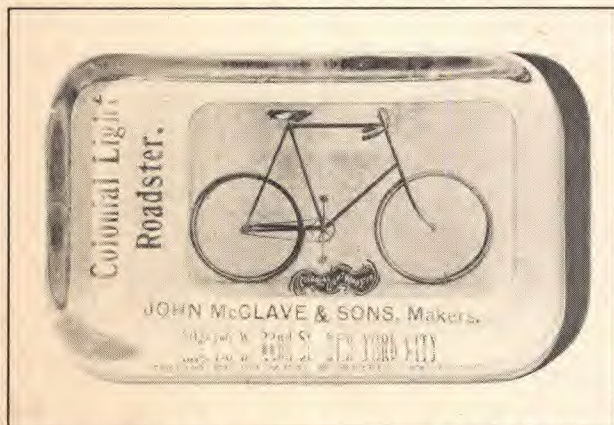
New-York Historical Society.
LECTURES ON EGYPT: 1864
CONCLUDING LECTURE BY
PROF. HENRY J. ANDERSON, LL. D.,
HALL OF THE UNION, COOPER INSTITUTE,
Thursday, December 15th, at 7 o'clock, P. M.



To be followed by the
Unrolling of the Mummy.
TICKETS . . . 50 CENTS.

Poster advertising Egyptian lecture sponsored by The New-York Historical Society. 25 x 43"

We extend our thanks to The New-York Historical Society for generous assistance in the preparation of this article.



Glass paperweight, 4 1/2 x 2" B/w photo lithos visible through the glass. Pat. 1882.



Glass paperweight, 4 1/2 x 2" B/w photo lithos visible through the glass. Pat. 1882.



Wooden cigar box stating "Officially speaking, Cheesit is the best 5¢ cigar on the market." Scene on inside lid is a b/w litho. 9.5" in diameter. 4.5" high.



Placed atop water tumbler. Reminds you when next "dose" is due. 1874.

work. Airline and detergent ads will look quaint when we're traveling in space ships and cleaning our dishes and clothes with sound waves. Nevertheless, ad people have nothing to fear. As long as merchants have something to sell, they'll be beating the bushes for "hot" marketing people, copywriters and art directors to make their wares irresistible.

Marion Muller



The back of this red and black lottery ticket guarantees that "everyone will win." 5 1/2 x 2 3/4" 1876.



Uncataloged. Mid 1800s.



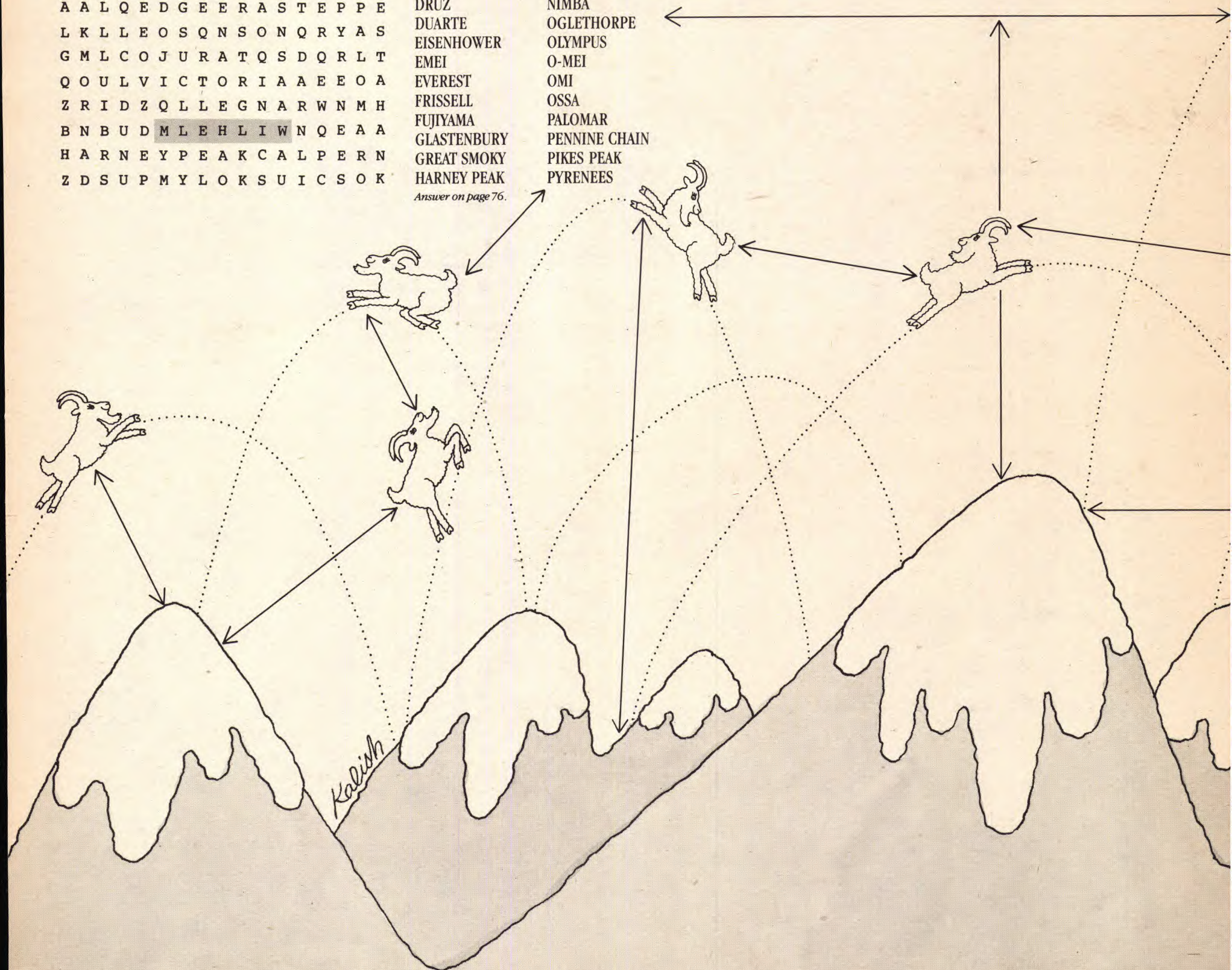
mountains & mounta

A Word Search by Juliet Trivison

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 L K L L E O S Q N S O N Q R Y A S
 G M L C O J U R A T Q S D Q R L T
 Q O U L V I C T O R I A A E E O A
 Z R I D Z Q L L E G N A R W N M H
 B N B U D M L E H L I W N Q E A A
 H A R N E Y P E A K C A L P E R N
 Z D S U P M Y L O K S U I C S O K

- | | | |
|-----------------|---------------|-------------------|
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| ADIRONDACK | IBA | ROCK OF GIBRALTAR |
| APO | ILLIMANI | ROSA |
| BESKIDS | IWATE-YAMA | SANFORD |
| BLACK HILLS | JURA | SHAM |
| BLANCO | KILIMANJARO | SIERRA NEVADA |
| BLUE | KOSCIUSKO | SINAI |
| BRUCE | LABO | TAHAN |
| BUENA VISTA | LAURENTIAN | THURINGER WALD |
| CALPE | LOTSCHEN | UTE |
| CAMEROON | MC KINLEY | VICTORIA |
| CARMEL | MOCO | WILHELM |
| CATSKILL | MONO | WRANGELL |
| CEVENNES | MORAVIAN | ZAB |
| CHIMNEY TOPS | MUDDY | ZOLLERN |
| CHIRRIPO GRANDE | MUSIC | |
| DORAH | NGOO LINH | |
| DRUZ | NIMBA | |
| DUARTE | OGLETHORPE | |
| EISENHOWER | OLYMPUS | |
| EMEI | O-MEI | |
| EVEREST | OMI | |
| FRISSELL | OSSA | |
| FUJIYAMA | PALOMAR | |
| GLASTENBURY | PENNINE CHAIN | |
| GREAT SMOKY | PIKES PEAK | |
| HARNEY PEAK | PYRENEES | |

Answer on page 76.



ns & mountains & mountains & n



Lösungsanweisungen: Sie müssen in dem Rätsel die in dem Wörterverzeichnis angegebenen Wörter finden und umkreisen. Diese können senkrecht, waagrecht, diagonal und sogar rückwärts vorkommen. Streichen Sie keine Buchstaben aus — sie könnten als Teil eines anderen Wortes gebraucht werden.

Um Ihnen zu einem Anfang zu verhelfen, haben wir eines der Rätselwörter schattiert.

Obwohl Eigennamen in anderen Sprachen unterschiedlich geschrieben werden mögen, halten Sie sich bitte an die englische Schreibweise.

How to play: Find and encircle, in the puzzle body, the words appearing in the Puzzle Word List. They appear vertically, horizontally, diagonally and even backwards. Don't cross letters out — they may be used again as part of another name!

To give you a head start, we have shaded one of the puzzle words.

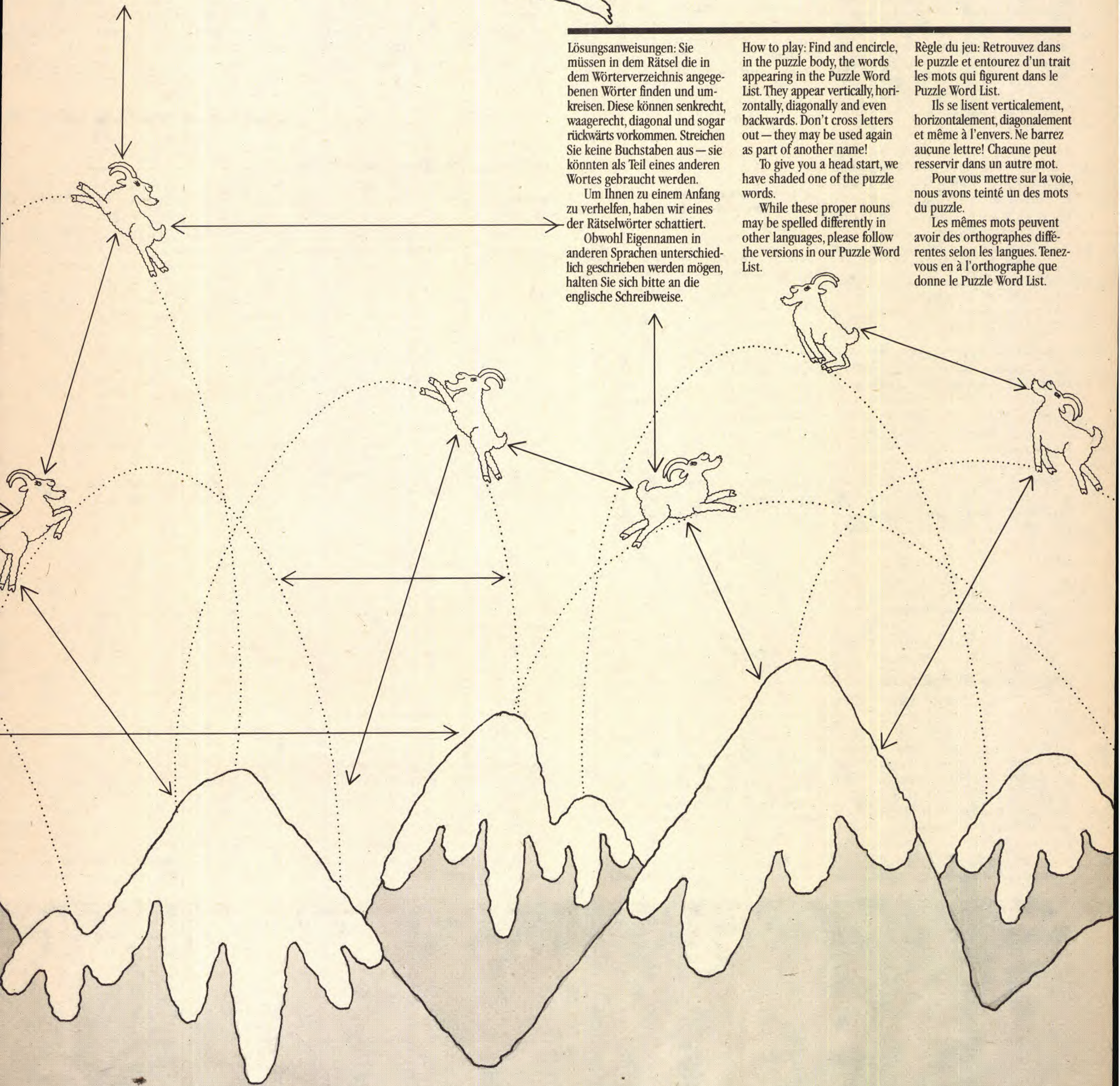
While these proper nouns may be spelled differently in other languages, please follow the versions in our Puzzle Word List.

Règle du jeu: Retrouvez dans le puzzle et entourez d'un trait les mots qui figurent dans le Puzzle Word List.

Ils se lisent verticalement, horizontalement, diagonalement et même à l'envers. Ne barrez aucune lettre! Chacune peut resservir dans un autre mot.

Pour vous mettre sur la voie, nous avons teinté un des mots du puzzle.

Les mêmes mots peuvent avoir des orthographes différentes selon les langues. Tenez-vous en à l'orthographe que donne le Puzzle Word List.



SIGGRAPH '83: SLOWDOWN IN THE MOTOR CITY

The good news, and the bad, were the same at the 10th annual *schlachtfest*, for the academic variety of computer graphics gathered in Detroit, in the July heat: The pace of developments and change seems to be slowing. While SIGGRAPH's sponsors, the Special Interest Group (SIG) on Computer Graphics of the Association of Computing Machinery (ACM), did not agree with our empirical observation that things were smaller in terms of attendance or exhibit size, it seemed to us that the show's status has changed to a gathering of the academic clans rather than a hard deal-making show.

This meant fewer decision makers (most of them were undoubtedly still recovering from the National Communication Graphics Association show only a few weeks before) and lots less attention from the big CAD/CAM companies like ComputerVision and Applicon. The fact that IBM had its Education and University Sales Group covering this show said a good deal about the changing role of SIGGRAPH.

Indeed, it was a long, hot week with more innovative ideas surfacing in technical sessions than on the exhibition floor. Most of this was of the highly esoteric variety, with ray tracing (a computer technique which keeps mammoth Cray computers busy for hours determining shadow positioning) getting a good deal of attention. However, on the plus side, SIGGRAPH is still one of the greatest educational events in the world, with 23 specialized tutorials and a fabulous three-day technical program starring the best and brightest people from the entire world of computer graphics. Those who have not yet been to one should plan now to catch its next incarnation at Minneapolis, July 23-27, 1984.

COMPUTER ART

Of greatest interest was the large quantity of computer art on display in a variety of formats. The hardcopy exhibition with 91 pieces was much improved in quality and content over last year. The best of over 13 hours of work submitted to the jury for the Film and Video shows were also excellent. Rarely do we get the pleasure of witnessing so many mil-

Report from Technopolis

by David Goodstein

lions of dollars worth of computer time and tools used for such ephemeral, if not whimsical, results.

The overall quality of computer art has improved significantly in the last few shows. For one thing, the constraints of limited resolution have been partly overcome by new software techniques and improved recording devices. More importantly, artists seem to be more familiar with their new tools. As a result, the quality of the vision comes through more clearly.

There are three major methods by which computer images are made:

1. The Purely Mathematical, as exemplified by Frank Deitrich's *Softy3* which was produced by a Fortran program on the DEC VAX 750 and viewed through an AED color terminal. Some nice effects can still be achieved through graphic representations of data as done by Alan Norton in his *Fractal Domains of Attraction-9*. A more sophisticated all-mathematical image is Roy Hall's *The Gallery*, which uses the most sophisticated arithmetic techniques to produce a computerized trompe l'oeil effect. However, most work of this variety involves the kind of large machines and immense amounts of computer power to which few artists have access at present.

2. The Painterly Synthetic, images made using programs which emulate traditional drawing tools. Jane Veeder's *Floater* moves beyond the stage of exploration into more definitive statements. This, and a number of other noteworthy pieces were made with the \$20,000 Datamax computer using the Zgrass language, which seems to be maturing as a viable tool.

3. The Synthetic Hybrid, best represented by the work of MIT's Visible Language Workshop, mixes scanned images with painterly techniques. Ron MacNeil's *Dog Rock* and Gregorio Rivera's *Lifo* were well received examples.

Escape from the constraints of two-dimensional photographic out-

put was another important breakthrough. MacNeil's image was recorded on a canvas and mounted as a mural at a size of 12'x 24'. There were the predictable (unexciting) holograms, but also 3-D sculpture, lithographs, ceramic tiles, and two exquisite kimono bearing computer generated patterns. The break from "flatland" makes computer art more interesting by giving back some of what gets lost in the low-density information environment.

FILM AND VIDEO

The Film and Video program again provided a dramatic departure from past years, with pioneers going well beyond the presentation of demotaped effects, into pleasing story lines. Our favorite was a long and rather personal piece called *Vol de Reve* (Dreamflight), produced on the CDC Cyber 173 at the Business School of the University of Montreal. It is a computer fairy tale fantasy reminiscent of Saint-Exupery's *The Little Prince*. In it, a lonely being from deep space discovers an aptitude for personal flight. It visits Paris, and sees (or perhaps causes) the destruction of New York City.

An example of marvelous production with less elaborate equipment is *Nuke The Duke*, a delightful and imaginative anti-war video game satire. It was produced at the University of North Carolina by Charles Kesler and Jaap Postma using the Datamax/Zgrass combination.

Equally exciting in concept and execution were two short pieces called *OUA OUA/Digital Dancer*. These were performed and taped before a live audience in San Francisco, by Ed Tannenbaum of Raster Masters Inc., Crockett, CA. The equipment consisted of an Apple II micro with a small video processor built and programmed by Tannenbaum himself. The performer could see the combined results of his movements and the computer's processing during the performance on his own monitor. He was thus able to create an

interactive feedback loop (i.e. 'play') while he sang and danced these remarkable bits. The appearance and critical acceptance of this kind of work, done on small scale equipment, is most gratifying. In the long run this kind of an effort may be more important artistically than all the megabuck special effects generated for Hollywood by Lucasfilm.

WORKSTATIONS FOR GRAPHIC DESIGNERS

Workstations for graphic designers were the center of most of the attractions and excitement as far as visitors seemed to be concerned. MCI/Quantel, Via Video, Dicomed, Geni-graphics, NYIT Computer Graphics Lab and Florida Computer Graphics systems were getting enormous attention. Almost all these units, but most especially the Via Video, seem to have gained considerable software maturity in the last year. The MCI/Quantel Digital Paint Box got the most attention at the show. However, the \$130,000 DPB 7000 is only oriented to output of broadcast resolution at this point. This somewhat limits our interest at the moment.

Most designer workstation companies are reporting active sales, so the addition of new features is now a steady process. What still seems to be missing to make these practical, cost-effective tools for print designers is a direct link to the Scitex/Hell/Crosfield electronic color platemaking systems. CGL and Via Video, with installations already in at key locations, including catalog producers and ad agencies, seem to us to be making the right moves (including hiring of graphic designers as demonstrators) to make themselves leading suppliers to the growing print design world.

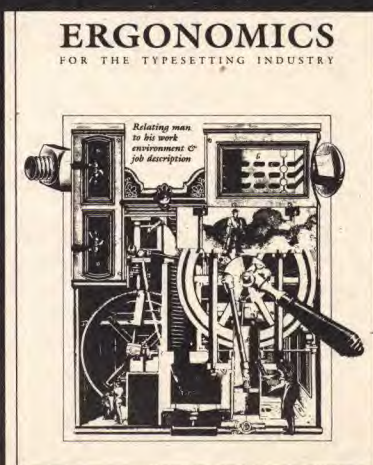
The new generation of general-purpose workstations, which promise color and monochrome interaction in affordable packages, the next 12-24 months made impressive appearances here. Raster Technologies' Model One/25-S at \$22,000 is probably exemplary of the new wave of



ROY HALL, "THE GALLERY"
COURTESY: SIGGRAPH '83 ART SHOW SLIDE SET



ALAN NORTON, "FRACTAL DOMAINS OF ATTRACTION-8"
COURTESY: SIGGRAPH '83 ART SHOW SLIDE SET



COURTESY: NATIONAL COMPOSITION ASSOCIATION



FRANK DEITRICH, "SOFTY3"
COURTESY: SIGGRAPH '83 ART SHOW SLIDE SET

raster image processing displays. Apollo, this year's darling on the stock market, showed its \$10,000 DN-300 terminal. This has a clever touch-sensitive pad as a built-in pointing device along with a new mouse option. A 32-bit color screen model, the DN-600, will be available soon. Sun Microsystems and Perq also showed new color capabilities in their stand-alone terminals.

Xerox's Versatec subsidiary also gave us a chance to see the new Impres 500 system in action. This version of the system works exclusively as a 200 dots/inch line art system. Digitized input comes from the Versatec Aperture Card Reader. An image of this can be edited onscreen and outputs to a variety of Versatec's electrostatic plotters. The Impres has a lot of very smart editing features for handling digital editing of technical drawings. It will probably point the way for a number of imitators in the line art marketplace.

While there was no revolutionary leap forward in the hard copy area, there were a number of important incremental improvements shown, especially by Xerox. They announced a new microfiche recorder for the ubiquitous 9700 laser printer. Fiche is an appropriate vehicle for much of the work directed to the 9700 now, and while graphics integration is still a headache on the system, this should provide a welcome alternative to masses of paper output for many high-volume users.

Versatec also showed its new Electrostatic Color Plotter. This \$98,000 unit can output images up to 34" by 44" in under eight minutes. Resolution is limited at 200 lpi but the quality is quite interesting. Magenta, black, cyan and yellow toners are used, with each color getting a separate pass of the coated paper over the recording heads.

Also attacking the problem of generating output from the now-standard color screens were Advanced Color Technologies with their ACT-II ink jet unit. This device is still a bit pricey (around \$9,000) and lacks a full range of colors. On the other hand, it gives good output in 35 seconds, onto plain paper at a cost of about 18 cents a sheet. For \$1.75 each, color can be recorded directly onto Polaroid's IJT-100 Ink Jet Overhead Transparency material. A \$69.95 driver for the IBM PC is soon to be available. While we have admittedly never been big fans of ink jet technology, there is certainly still a dearth of quick, cheap color record-

ing devices. The ACT may indeed be very useful until something better comes along.

All in all, SIGGRAPH '83 was what we'd been waiting for: a chance to catch our breath and make good on the backlog of research we'd hoped to get done for a long time now. But as one friend of ours noted, this was still predominantly a show of components for the wizard, rather than solutions for the casual user.

VIDEOTEXT GOES IN STARTS AND STOPS

A few recent events cause us to reflect again on the presumptively emerging world of Videotext. It is a technology born (in our humble view) of a marriage of convenience, rather than passion. In less polite moments, it has been described as a solution without a problem. Indeed, since 1976 (when it became apparent that a telephone and television could be subjected to a shotgun wedding) there have been endless discussions of who would use it and for what. The arguments and speculation still rage, while the lack of conclusive evidence has not prevented investments of over \$100,000,000 in the USA alone.

Most of the problems seem to stem from the inability of the systems to transmit raster pictures. However well-designed they may be, cartoon frames made up of graphic primitives seem not to deliver any excitement to users. Consequently, Videotext has been an industry where profit centers devolved to research projects at an alarming rate and only consultants made a profit.

Teletext, the words-only version of Videotext, suffered a big setback when it was announced in August that Telepress, a 3-channel text broadcast service, would cease operations. The Telepress venture was jointly owned by the Lexington (KY) Herald-Leader and Telecable. It broadcast wire service news, sports stories and results, and community notices along with classified advertising. The company said it lost over \$250,000 on Telepress operations. It failed to attract users and advertisers primarily because of its all-text, one-way characteristics.

"After 16 months of operations and extensive research, our conclusion is that at this time in Lexington there is insufficient demand among

both viewers and advertisers for such a service to make it self-supporting in the foreseeable future."

Similar decisions have been made regarding one-way text broadcast services in Jacksonville, Florida, and Olathe, Kansas.

The world of two-way interactive services is still a source of hope, inspiration and strategic moves. The most recent news is still mixed though, with no broad or easy conclusions to be drawn. On the negative side of the ledger, A. H. Belo, the Dallas-based publishing and broadcasting conglomerate, has decided, after over \$2,000,000 of well publicized trials, not to move into a production phase. Studies showing a need for a budget of almost \$50,000,000, and a staff of over 50, to support delivery of a quality service, were cited. While Belo hasn't scrapped the idea completely, a senior officer indicates that the system was a technical success, but the market was not yet adequately developed.

But a more profitable niche (like airlines agents in the U.K.) may have been found at last. Travelhost, Inc., of Dallas, is about to install a 100 terminal system into rooms at the Midland Hotel in Chicago. Guests will have access to airline schedules, news, stock quotes, electronic mail/message networks and video games.

By the end of 1983, databases of local restaurant menus (and reviews), jobs and local shopping services will be put on-line. Proposed rates are \$20 per prime time hour and \$7 per hour for evening use. Travelhost VP of Marketing, Roger Thrailkill, indicated that the network could reach as many as 100,000 hotel rooms by year end. While this may not be the salvation for the lurching infant industry of Videotext, it does look like a good application, and seems to catch one where good reliable local information and access to the outside world of electronic communication will be worth paying a price.

THE TECHNOPOLIST'S SOURCEBOOK

From time to time, we come across organizations or publications which seem useful and beneficial to those trying to get or stay abreast of new technology. The following are recent ones which are worthwhile.

Computer Pictures. This bi-monthly magazine did some great issues a few years back, then disappeared. It

is being revived now by Publisher Dean Eaker. Great digitally-made color pictures and information on companies, products and how-to-do-it. One year costs \$15 from Back Stage Publications, 330 West 42nd Street, New York, NY 10036.

GAMIS/GATF Sourcebook 1983. The Graphic Arts Marketing Information Service (part of PIA) and Graphic Arts Technical Foundation have collaborated on a terrific compendium of sources for statistics, periodicals, trade associations, industry shows, and more. A copy costs \$18 from Terry Nagi at Printing Industries of America, 1730 North Lynn Street, Arlington, VA 22209.

IEE Professional Communications Society. Those with an interest in the creation or presentation of technical information will find the \$10 yearly membership fee worthwhile. Designers interested in computers will find technicians interested in the design of information at active local chapters and a yearly convention. Details from Chairman Richard Robinson, Grumman Aerospace, MS-C39-05, Bethpage, NY 11714.

Ergonomics For The Typesetting Industry. A valuable guide produced by the National Composition Association (another part of PIA) for "Relating People To Their Work Environment." Typesetters have been using computers longer than any industry we know. If you're considering purchase of any kind of computer equipment, this \$28.50 guide will be very helpful. Author Mark Killmon has done a nice job of summarizing complex issues here.

If you have any suggestions for future Sourcebook entries, please send them c/o U&Ic.

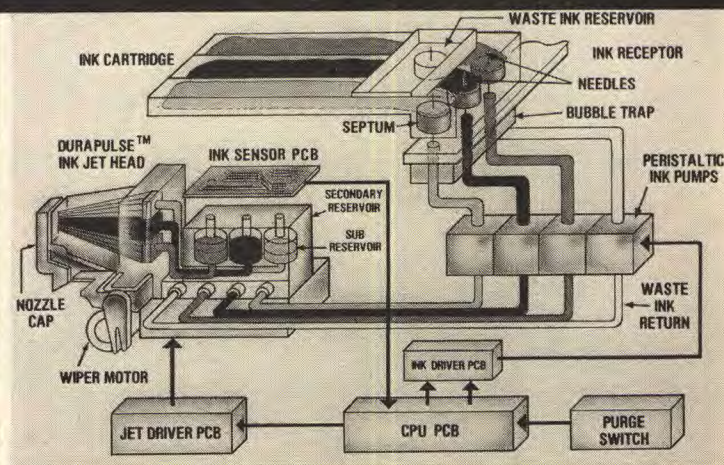
Report From Technopolis™ is a quarterly report on developments and perspectives in the new emerging graphic communications technologies. Readers' comments or inquiries are encouraged. Mr. Goodstein is Director of Inter/Consult, Incorporated, and the Experimental Typographics Laboratory in Cambridge, MA (Technology Center, 21 Notre Dame Avenue, 02140). He is also Research Affiliate in the Visible Language Workshop at MIT and a Member in Residence of The Cambridge Institute.



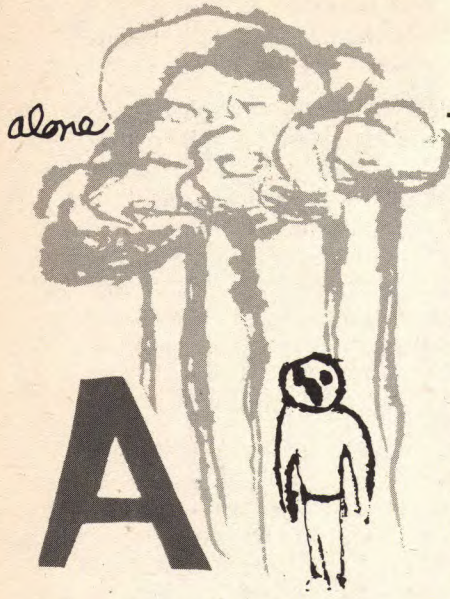
JANE VEEDER, "FLOATER"
COURTESY: SIGGRAPH '83 ART SHOW SLIDE SET



RASTER TECHNOLOGIES MODEL ONE / 25-S.
COURTESY: RASTER TECHNOLOGIES, BILLERICA, MA

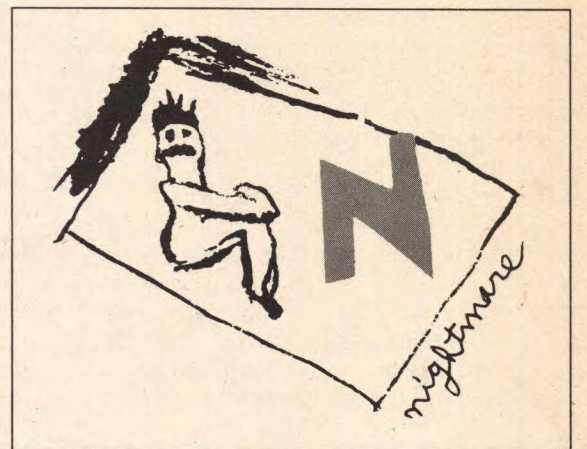
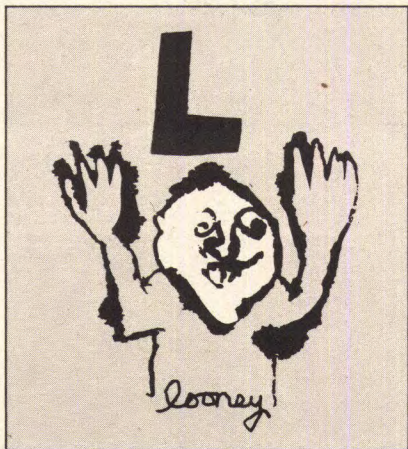


ADVANCED COLOR TECHNOLOGY'S ACT-II INK JET PRINTER THEORY OF OPERATIONS



A

The secret aversions, bugaboos, calamities of real children

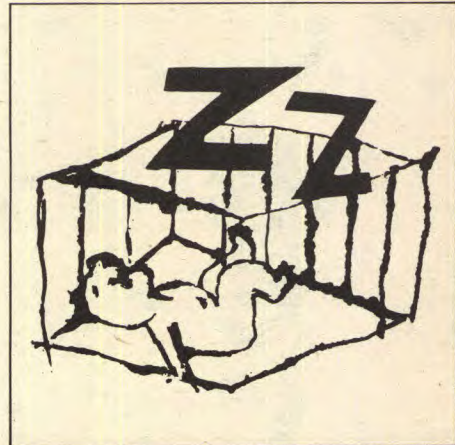
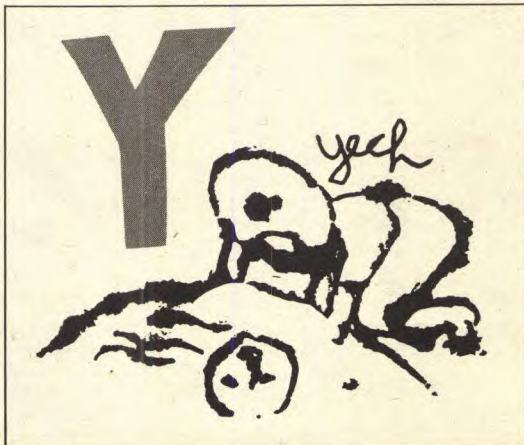
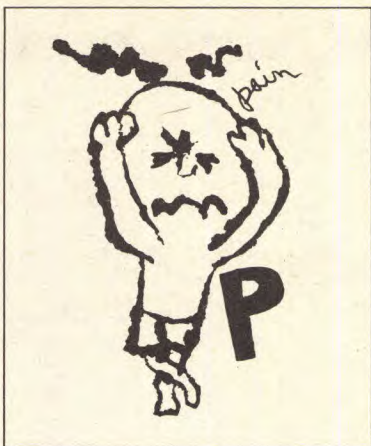
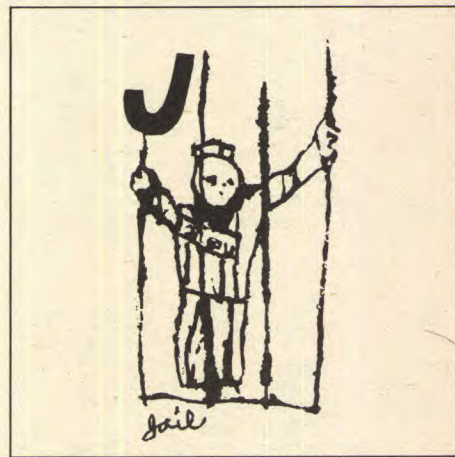
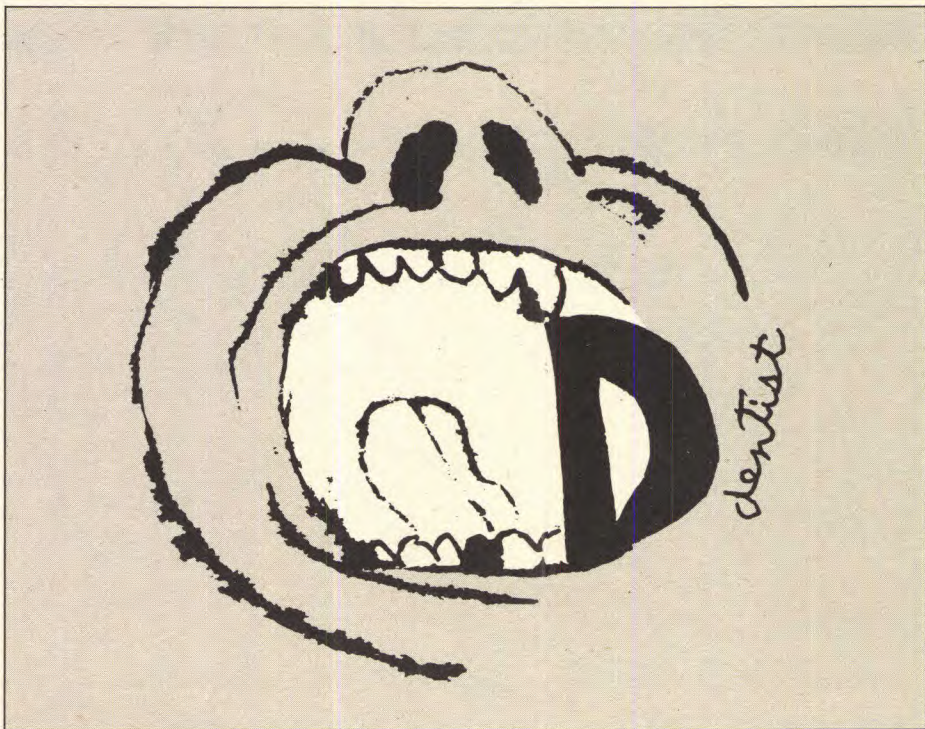
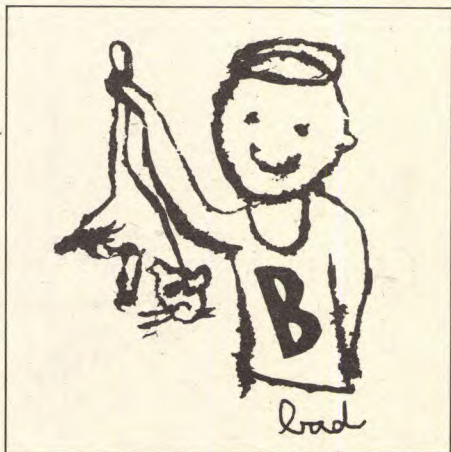


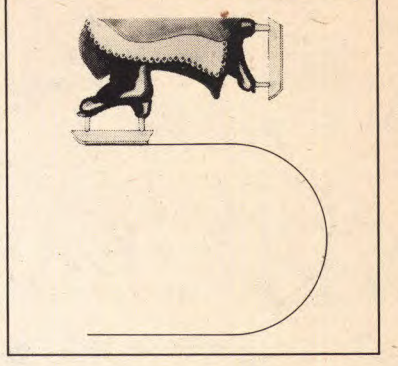
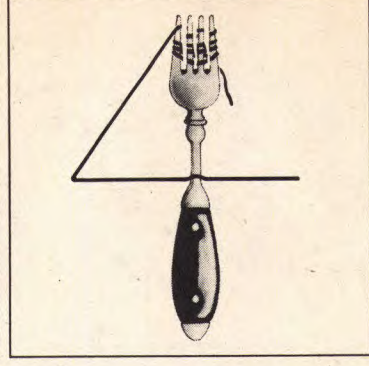
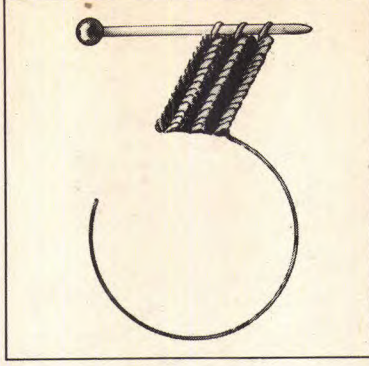
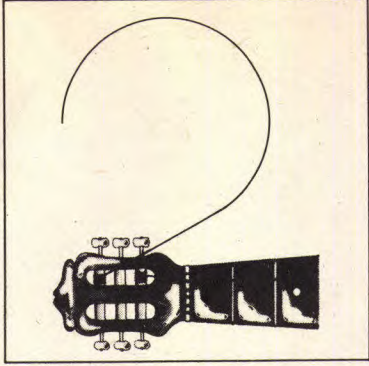
Most of the time, we tend to classify children in one of two categories—A for Adorable; B for Brat.

Now designer Jack Beck has penetrated the surface of children's behavior. He suggests that often their antics are motivated, not by a deep desire to drive us up the wall, but by a long list of fears and anxieties that run the gamut from A to Z. Having analyzed them, Mr. Beck promptly sat down at his drawing board and composed this illustrated alphabet of children's bugaboos.

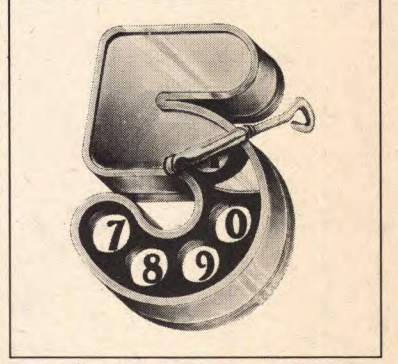
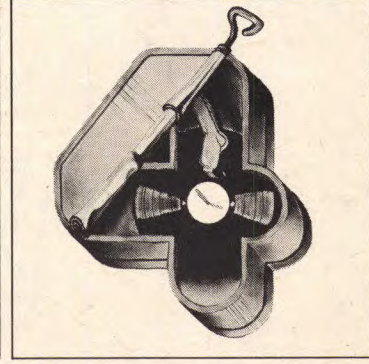
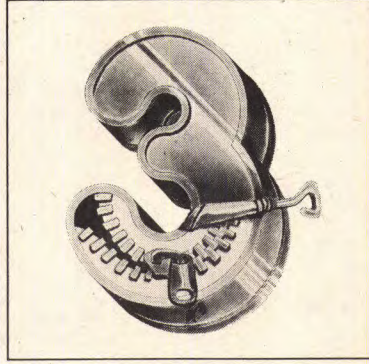
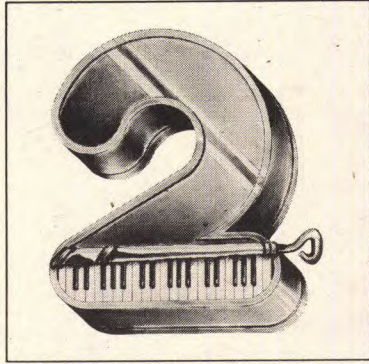
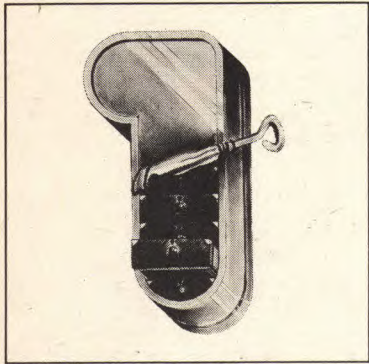
So the next time you feel inclined to swat a kid for being a pain, just reach back in your memory for the trials and tribulations of your early childhood. And if you can't remember all that far back, Beck's alphabet should ignite a few sparks.

M.M.



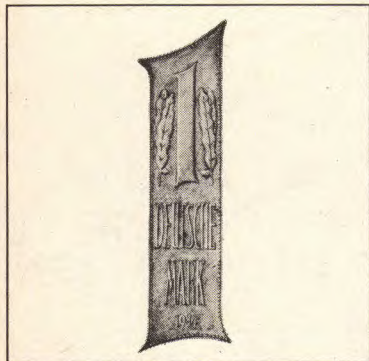


Jürgen Keller (1-0)



Gloria Beck (1-0)

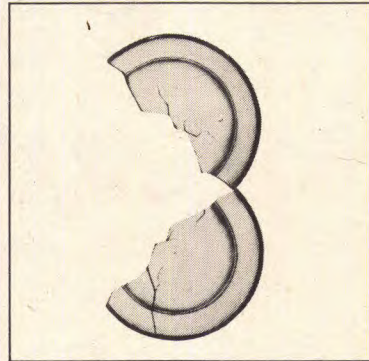
Serious Fun with Numbers 1...2...3...4...5...6...



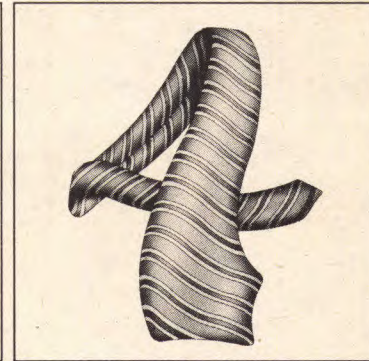
Dietmar Burger



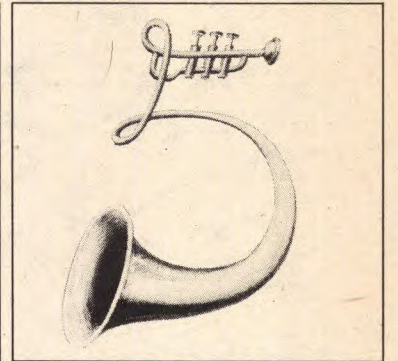
Eberhard Rapp



Andrea Gerardi



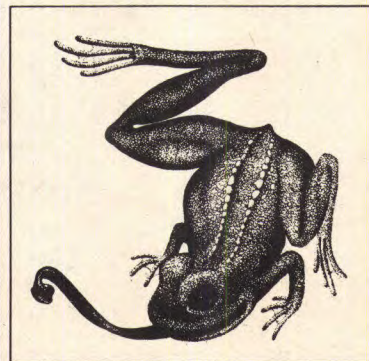
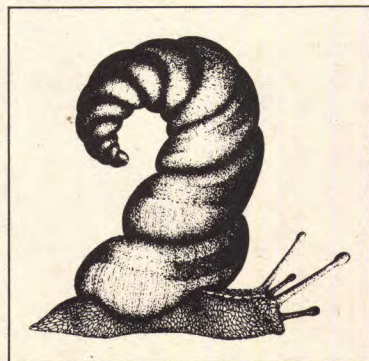
Joachim Fritz

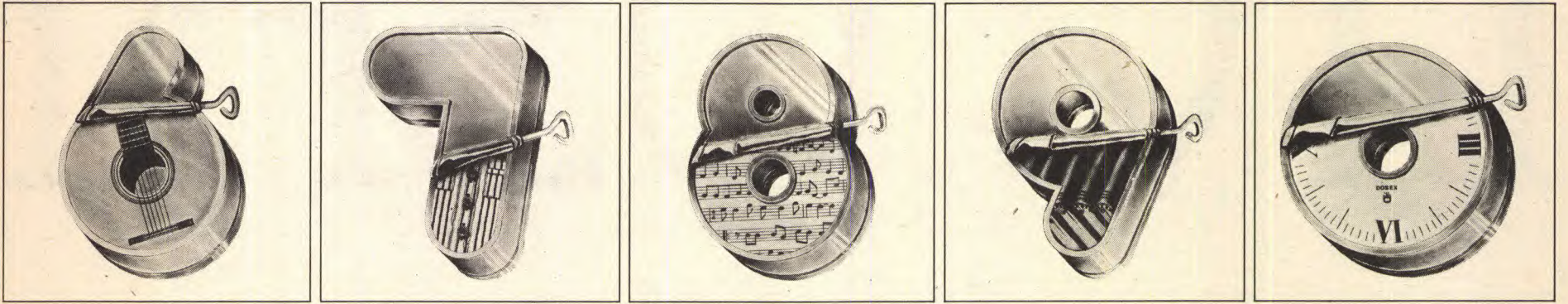


Dietmar Burger



Karin Schroth (1-0)





8...9...0...1...2...3...4...5...6...7...8...9...0...1...

We learn these numerals almost as soon as we learn to talk, and carry them with us through life — never varying them, never adding to the list. The same ten digits serve the kindergarten child counting blocks and the astronomer measuring the stars. They mean the same in Latin and in Latvian. They are the wonderful, universal symbols that everyone has experienced, everyone understands, and about which there is no difference of opinion.

So we think it is rather a stroke of genius that Professor Uwe Lohrer of Fachhochschule für Gestaltung in

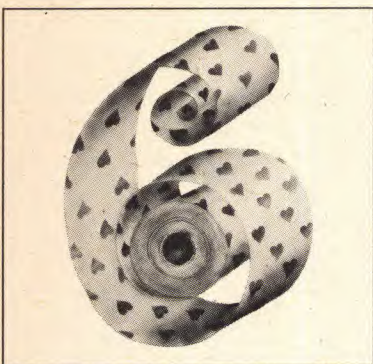
Pforzheim, West Germany, starts each new school year with a project devoted to numbers. The assignment is to create a series of illustrated numbers, and the project serves three purposes: First, it brings order to the chaos and confusion that generally reign in the classrooms at the start of a new semester; second, it immerses beginning students in a design venture with familiar symbols, and with which they are all equally experienced; third, the work produced is a good indicator to the teacher of the level of skill and the creative potential of each student.

The project allows the students complete freedom of choice so far as techniques are concerned. But while their imaginations may take flying leaps, they must never lose sight of their goals as communication designers — they must produce discernible messages. The challenge in this project is to combine unmistakable picture ideas with unmistakable numbers. Required are original thinking, drawing skills and the exercise of esthetic and practical judgments — altogether an excellent exercise for students training in communication arts.

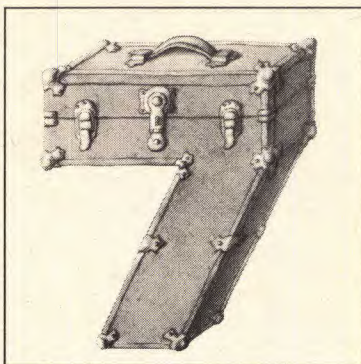
In the work shown here, three students are represented by their complete number series. A fourth series is a composite of several students' work, to give you some idea of the range of solutions that were presented.

Although the illustrated number project presents the same challenges as the illustrated alphabet, it is rather surprising to us that we haven't received more such variations on the theme. We welcome the deviation and expect to hear about other inspired teaching projects before long. Our minds and our pages are open.

Marion Muller



Gloria Beck



Reinhold Burkart



Eberhard Rapp



Manfred Faller



Dietmar Burger



ITC Usherwood

&

WHAT'S NEW FROM ITC

ITC Usherwood™ is available in F


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USHERWOOD™

Medium, Bold, and Black weights with corresponding italics. Small caps have been created for the Book and Medium weights. Oldstyle figures are available for the roman and italic designs in all weights. Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and other ITC typefaces shown in this issue. This license  is your guarantee of authenticity. These new typefaces will be available to the public on or after February 15, 1984, depending on each manufacturer's release schedule.

ITC Usherwood is one of Leslie Usherwood's most handsome typeface designs, and the only one to carry his name. This is a typeface which bridges the gap between the rich tradition of letterform design and the spirit of our time. It is both classical and contemporary; a creation beautiful in form and functional in design.

Lighter than Times Roman and bolder than Baskerville, ITC Usherwood should be inviting and practical in a diversity of typographic applications. The contrast in character stroke weight is strong enough to insure vitality and eloquence in printed material, and yet not so much that readability is in any way diminished.

As with many classic typefaces, the ascenders of ITC Usherwood are slightly taller than the capitals. This design trait allows elegant proportions and a large x-height. At first glance, ITC Usherwood is cool and crisp—displaying an almost chiseled elegance. Closer inspection, however, reveals the subtle shapes and graceful curves which soften the look of the face.

Known for his expertise in modifying designs to reflect and complement current trends in typography, Mr. Usherwood has, with this design, chosen to create an original. There are hints of Goudy, some Bauer, and even a bit of Augustea in ITC Usherwood, but the final result is unique and original.

The introduction of ITC Usherwood serves the dual purpose of providing a beautiful addition to the typographic palette while also paying tribute to a most important designer of great talent. Initially the typestyle had been called Saxony, but in the closing stages of design Les Usherwood's life ended unexpectedly. ITC feels it fitting, with the concurrence of his widow, Elsie, that this final achievement carry his name into the future. Les Usherwood was born in England and was the founder and President of Typsettra in Toronto, Canada.

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BOOK

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PIXELS

FROM
PENCILS TO PIXELS
ARTIST BARBARA NESSIM
EXPLORES THE
NEW TOOL

pix·el (pronounced picksel) An acronym for picture element. All computer graphics are created on a basic electronic grid of tiny squares, much like the canvas on which needlepoints are made. Every mark or image drawn is an aggregate of the activated squares that lie in its path, and each one is considered a picture element, or pixel.

©Barbara Nessim 1983—Courtesy of Time Video Information Services.

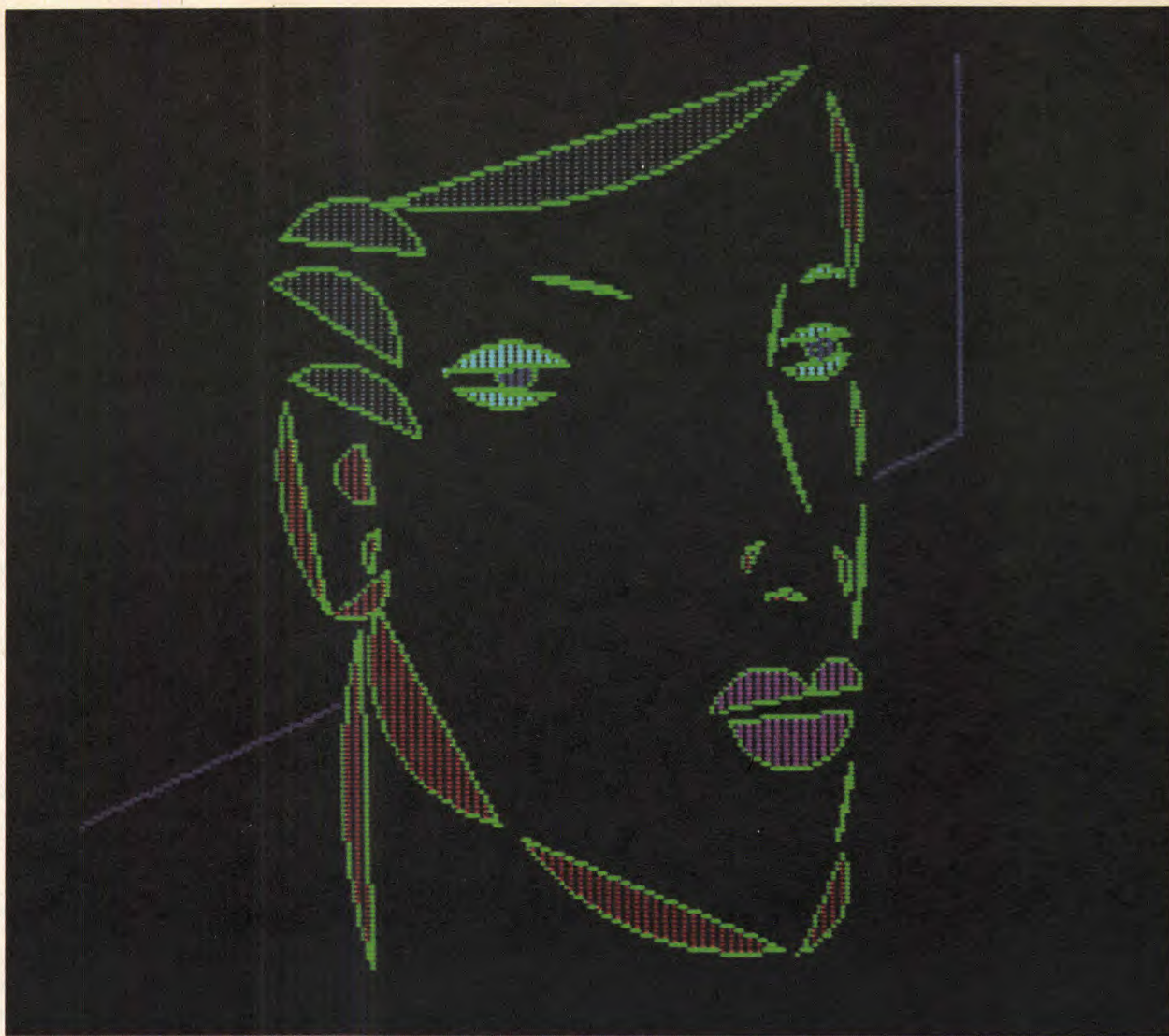
If you have anything in the world to do with graphics, you would have to be pretty thick-skinned not to have “feelings” about the computer revolution. The truth is, when you’ve reached a certain level of accomplishment in your chosen vocation, it’s more than a little disconcerting to have your pencil and T-square plucked from your hands and your drawing table kicked out from under you. Here you are at the peak of your powers and... VAVOOM... a whole new technology has come tumbling down on your head, without as much as an “If you please...” More exasperating still, is the army of mere “children” who are in cahoots with the devilish machines, tickle their keys and speak computerese fluently—a language that is quite foreign to many of us. Small wonder that some graphics people have entrenched themselves in an anti-computer stance, which they cling to like shipwrecked victims to a life raft. And the more they see of the fantastic hijinks of the new tool—especially in movie, TV and animation graphics—the more threatening it becomes.

In view of this quite human, quite understandable resistance, we thought it would be enlightening and encouraging to see what happened when an established artist, with a resounding reputation, took the plunge and explored the experience of creating images on the computer. The artist is Barbara Nessim, and she is here to report, "Come on in, the water's fine!"

About Barbara Nessim. First off, there are two facts you should know about this artist which make her appetite for working with the computer quite remarkable. One, she has absolutely no scientific or mechanical background or inclinations. Two, her drawings and paintings have a lyrical, ethereal, fantasy-laden quality that seem completely incompatible with the nature of computer options. Her non-

Two images dominate Barbara Nessim's work: women's heads and women's shoes. These pen-and-ink drawings and the watercolor painting are typical of her non-computer style.

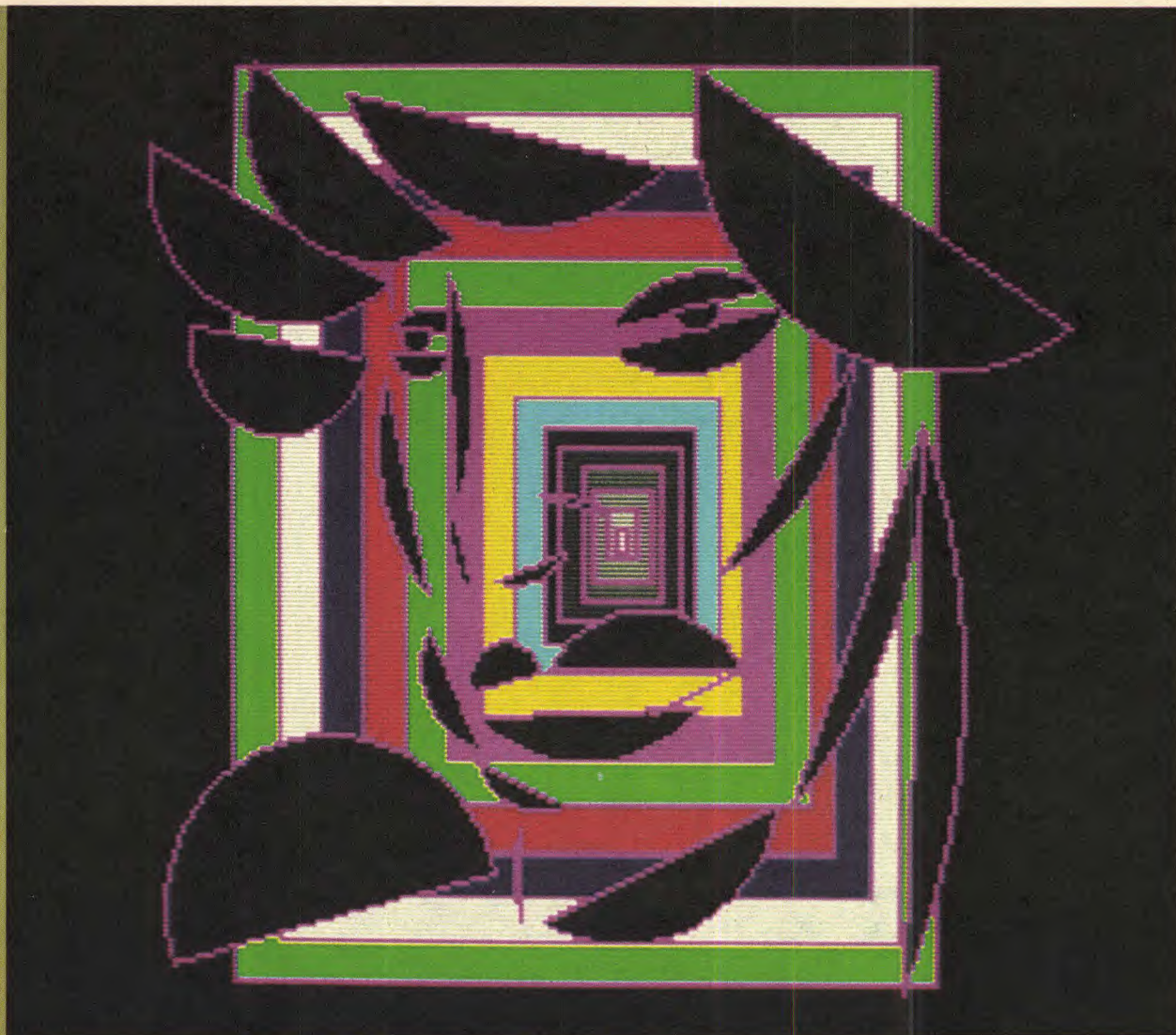




computer work bears the mark of many of the major art movements she has experienced in her lifetime. She has absorbed the esthetics of Art Nouveau, Art Deco; of Richard Lindner, her teacher; of Henri Matisse, a favorite painter. There is something of Saul Steinberg's whimsy and wit and generous doses of surrealism in her work. But with it all, Nessim is strictly Nessim. So personal is her imagery, that you are seduced into her pictures, challenged to decode her symbols. Her work is replete with personal icons and references: hearts and flowers, nudes tangled in vines, meandering ripples that are sometimes flowing tresses, sometimes a flounce of ruffle; ribbons float through space and there are frequent abbreviated allusions to nature and the universe. Two images that dominate her work are women's heads and women's shoes. One might conclude that, from head to foot, she is immersed in the female condition.

Since her work is so permeated with romantic and psychological implications, it becomes "curiouser



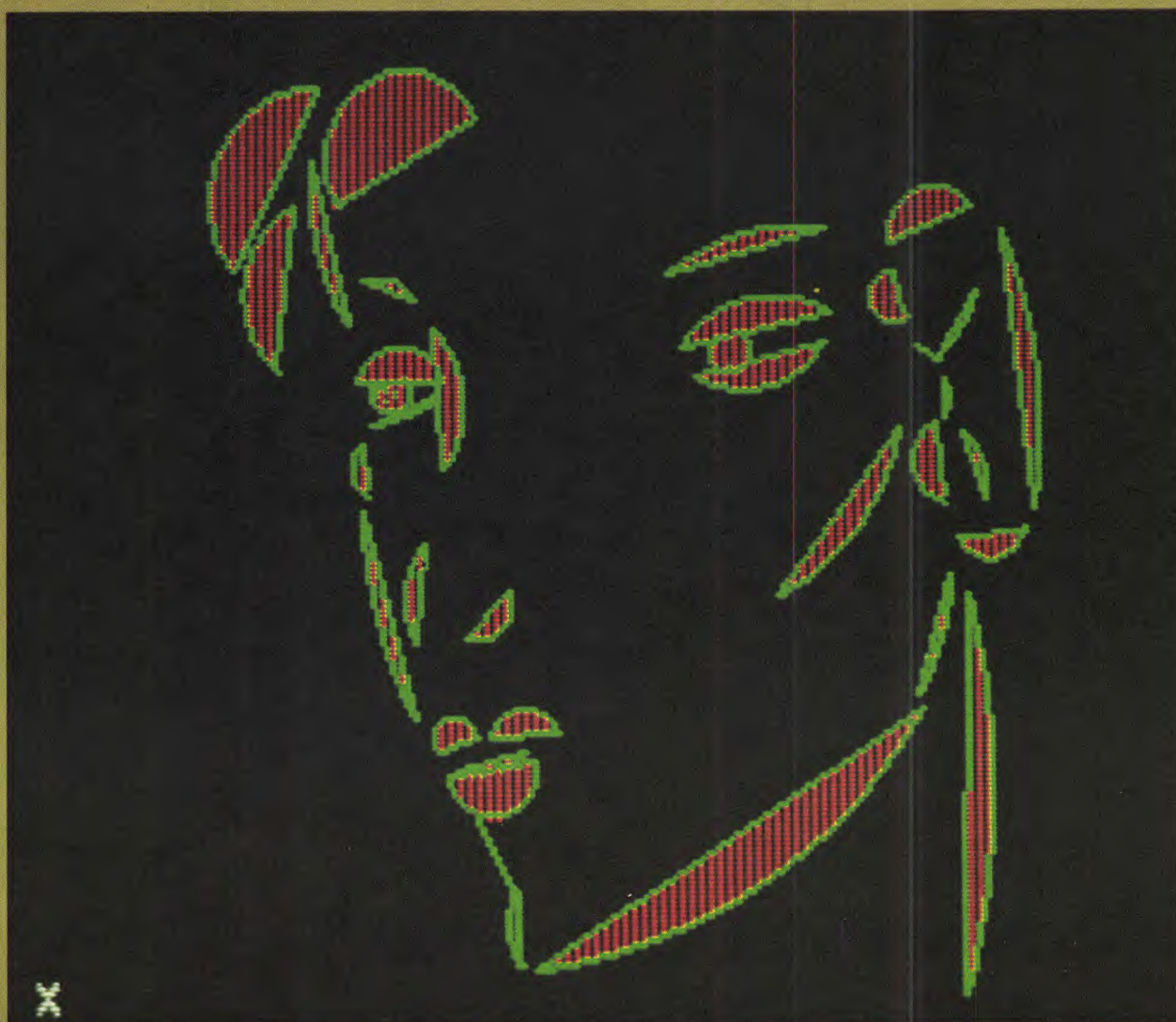


A. Nessim's predilection for the arc mode won her the title "arc-angel." Here, the hair, eyes, nose, lips, ears and facial contours were created in arc forms, outlined in green. The color-stripe effect was achieved by commanding the computer to fill every other pixel, vertically, with the desired color: gray in the hair; cyan and blue in the eyes, magenta in the lips, red in the ears, jaw, chin and neckline.

B. In this artwork, the first command to the computer was to outline all finished forms in magenta. The image was then developed in a series of rectangles, superimposed on each other as follows: first green, then white, blue, red, green again, magenta, yellow, cyan, black, dark gray, light gray — each rectangle blocking out the color beneath. Filled black arcs were used to delineate the contours of the face, the eyes, lips, nose and hair.

C. This was the first of a series of five like images created in arcs with solid fill. All arc outlines here are in gray and filled as follows: face and shoulder in magenta, lips in red, eyes and hair in white.

D. This work was created completely in the arc mode. The hair, eyes, nose, lips, ear and facial contours are all variations of the arc form, outlined in green. The computer was then directed to fill every other pixel, vertically, in red.



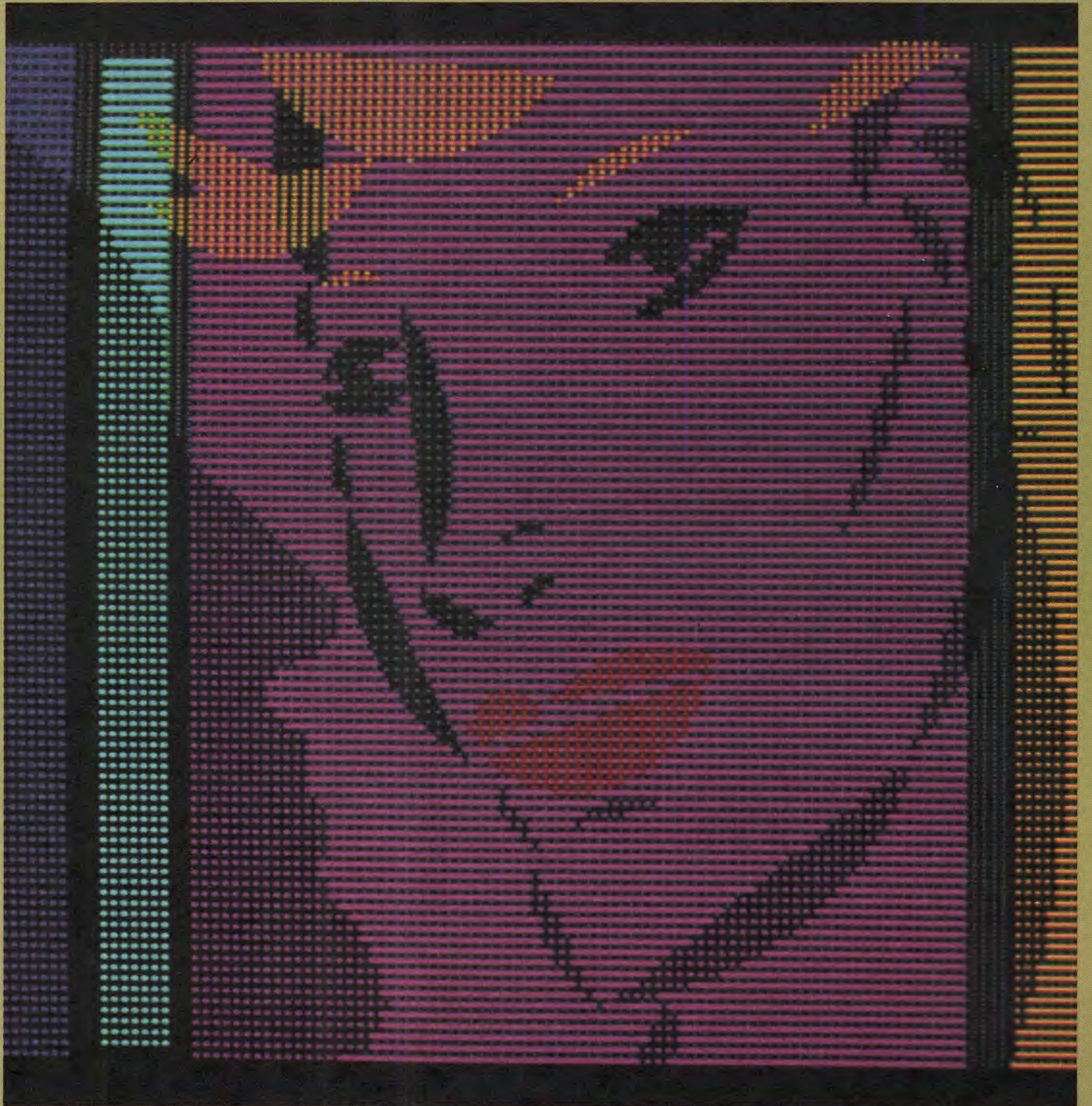
and curiouser" that she so readily made the transition to the cool mechanics of electronic art. In answer to which, Ms. Nessim explains that she has not attempted to *translate* her work on the computer, but to explore new forms and new opportunities presented by the computer's options and modes.

A third fact about Barbara Nessim (which made her confrontation with the computer inevitable) is her curiosity and exuberance about all things graphic. When she's not working on commissioned projects, she is painting... or flooding her sketchbooks with intimate little drawings... or lecturing... or judging work for exhibitions... or teaching. In the 20-odd years since her graduation from Pratt Institute, she has exhibited her paintings in 28 group shows, 5 one-woman shows, has been the subject of 22 magazine articles and has become a well-known figure in professional circles at home and abroad. Her work has appeared countless times on the covers and in the pages of such major magazines as *Esquire*, *Harper's*, *New York Magazine*, *The New York Times Magazine*, *Time*,

Psychology Today, and Ms.; also on posters, in books, and in a theatrical production. She is a frequent lecturer and is currently teaching courses in painting, drawing and concepts at The School of Visual Arts, The Fashion Institute of Technology and Pratt Institute, all in New York City. Considering her vast experience and enthusiasm, it was quite logical for the head of the Council for the Arts at the Massachusetts Institute of Technology to invite her to join them and explore the great unknown of computer graphics. The tempting offer came in September, 1980, but the timing was inconvenient and she had to decline. Nevertheless, the possibilities of creating art on a computer was an irresistible challenge. The idea percolated through her mind, and she started to investigate the new tool on her own. She scouted out programmers, talked to them, asked questions and read...read...read. Finally, through her associa-

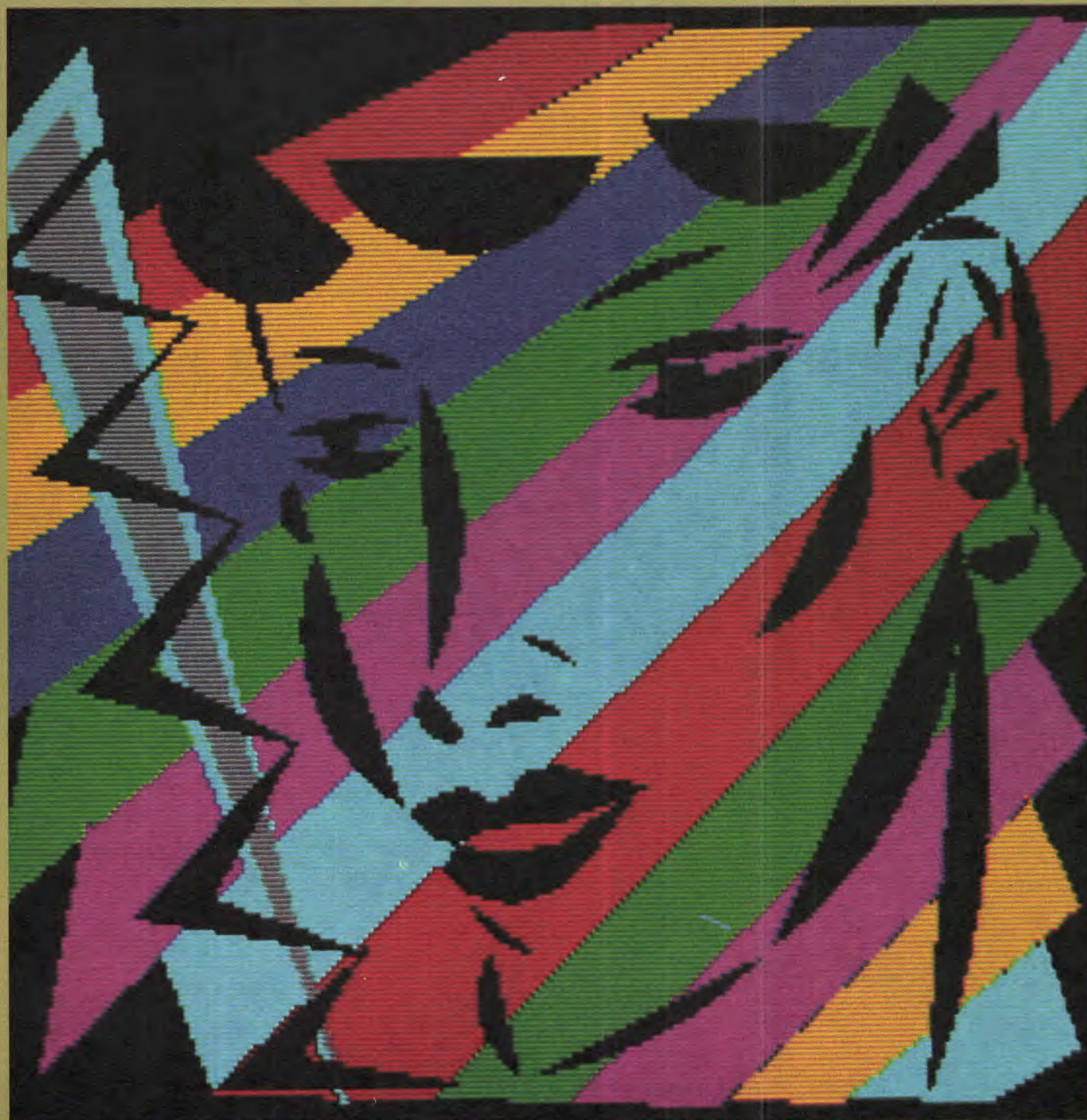
Starting with the rectangle mode, a background was laid down with every other pixel filled vertically in gray.

Next, a series of rectangles with alternate pixels colored horizontally as follows: first yellow, then magenta, cyan and blue. From the rectangle mode the artist switched to the arc mode with black fill for the head. The lips were drawn in arcs and filled with alternate pixels in red, running vertically; the hair with alternate pixels in yellow, vertically. The man's profile was programmed in the polygon mode with black fill.



tion with Time, Inc., she was able to gain access to their Teletex-Telidon IPS 2 computer, and all the work you see reproduced here was created on that machine at Time Video Information Services.

The New Tool. The IPS 2, like most computer systems, has two monitors, a drawing tablet, a stylus and a keyboard. One monitor displays the "menu" or list of computer options. The second monitor displays the work in progress. The electronic stylus is used for drawing or making marks on the drawing tablet. All the marks made on the tablet and all commands issued through the keyboard are viewed on the viewing monitor. Among the options the computer offers are six drawing modes: a dot, a line, an arc, a rectangle, a polygon and a circle. To create a rectangle, for instance, all you need do is indicate the two end points of its diagonal. From that information, the computer constructs the rectangle of the desired dimensions. To draw a circle, only two points indicating the length of the diameter are needed; the computer completes the circle. To



The colored stripes in this graphic were created in the polygon mode, in a left-to-right diagonal, in this sequence: red, yellow, blue, green, magenta, cyan, red, green, magenta, yellow, cyan. Switching to an arc mode, the artist drew the head, eyes, nose, ear, neck and hair. From the arc mode, back to the polygon for the lips and two triangles above the hair in black. Next, a color switch to cyan for the long narrow triangle on the left side of the face; a switch to white for the second triangle and a switch to black for the zigzag pattern—all in the polygon mode—completed the graphic.

create an arc, just three points – to indicate beginning, mid-point and end – are enough information to enable the computer to complete the figure. Triangles, zigzags and other free-form straight-sided shapes are drawn in the polygon mode. The artist indicates crucial points using the electronic stylus on the drawing tablet or by manipulating directional buttons on the keyboard, which can move a cursor up, down or diagonally.

Although she didn't set out to faithfully translate her singular style into computerese, certain traditional characteristics are discernible in her electronic art. Obviously, her devotion to the female head is undiminished. But in place of her supple, sensuous line, she has used the built-in computer modes: arcs of varying dimensions define the lines of the cheek and jaw, the eyelids, nose, ears, lips and locks of hair. (Her predilection for the arc mode gave rise to another new word in computer vocabulary – engineers at the Time Video Information Services have dubbed her the "arc-angel.") She frequently uses the dots, lines and triangles as symbolic, abbreviated forms, reminiscent of her style with traditional tools. In her computer work, we also recognize her penchant for free-floating, enigmatic shapes. But instead of her familiar undulating curves and curlicues, we find abstract angular and saw-toothed forms, creating an entirely new and bold vigorous spirit in her work.

The experience with computer color turned out to be even more of an adventure. From a palette of other-worldly –

Using the polygon mode and instructions to fill color, a triangle of cyan and a triangle of magenta were juxtaposed to form a rectangle. Next, the red polygon shape was drawn to intercept the cyan and magenta. The black head was created in the arc mode, and the computer was then programmed back to the polygon mode for the lips, hair and eyebrows – all in black.



For this artwork, a blue rectangle was laid down first. It was followed by six more overlapping rectangles, diminishing in size and alternating blue and black, with the final one in blue. The red head was programmed in the arc mode, and all colors were filled.



almost sublime, pastel tones – she plunged into the vivid, saturated hues offered by the computer: black and white, red, yellow, green, blue, magenta, cyan (a turquoise blue) and six levels of gray tones. It doesn't sound like much, but the permutations and combinations are mind-expanding.

Once the forms are defined, the computer offers the option to fill or not to fill with color. The entire form can be flooded with a desired hue, or an area can be colored, pixel by pixel. You can choose to fill each pixel, every other one, every third one, etc., etc., in a choice of color and in a choice of direction, vertically, horizontally or diagonally. The decision is plotted, the command fed into the computer, and it does the rest, creating striped, checkered, benday and plaid effects in a dizzying choice of patterns. So, contrary to the notion that the computer *inhibits* creativity, in actual experience artists find that it expands their horizons. The variations and manipulations are so infinite, artists' sensibilities must be more finely tuned, and they must make more precise esthetic judgments than in traditional drawing and painting.

How to Think "Machine." In reply to the inevitable question: "Is it difficult to make the transition from traditional graphics to the computer?" she replies, "No, but you must think 'machines.'" By that she means you must be constantly thinking ahead about what you wish to accomplish and how to command the machine to execute your plan. You must plan your image from the last plane to the first, or from background to the next level up, to the next, and so on. In a way, you are working with a graphic in motion—not in the sense of animation—but in the sense of growth. You start with a background color, add forms, color and texture, level by level. Each level of work overlays the preceding one; each new colored form opaquens out the space beneath it. However, if you have a change of heart about any element, it can be readily corrected. As each level of work is completed, it can be stored in the computer memory, so that there is a complete history of the work as it evolves. Any one of the levels or sequences can be called up from the computer memory for reconsideration and revision. In this way, it is possible to make changes in forms,

Starting with a magenta rectangle, the computer was switched to the arc mode for the black head; into polygon mode for the yellow hair and the cyan shape breaking out of the rectangle. All colors were filled.



Level by level, this image was created as follows: First, a gray rectangle was drawn and filled. In polygon mode, the face was superimposed and filled in blue. Still in polygon mode, the black diagonal was added to create the black and blue effect. In arc mode, the features, neck and shoulders were drawn in red. Back to the polygon mode for the hair and shape surrounding the head, in filled black.



colors, sizes and positions of the elements – or the whole unit may be scrapped and re-created – without disturbing other levels of the artwork. Finally, once a project is completed, it can be reproduced in the form of a Polaroid print or a 35mm slide. In some advanced equipment, it is possible to reproduce artwork directly onto video tape, film or paper. For the work shown here, Ms. Nessim used a unit called a Video Image Recorder. It is a box-like machine which comes equipped with a small, internal black-and-white video screen, a Polaroid camera and a 35mm camera. Either camera can be placed in operation, depending on the reproduction desired. She used the Polaroid camera when she wanted a quick check on the look of the total image. When hard copy was needed for further use, the 35mm camera was fixed in place. To make a slide, the desired image is brought up from the computer memory onto the video screen in the Video Image Recorder. The camera, which has a predetermined fixed lens setting, and comes equipped with red, green, blue and clear filters, is electronically activated. With the lens open, each of the filters automatically passes over the lens in sequence, recording the full color image on film, which is then developed in the usual commercial laboratory. From film to hard copy should take no more than three hours.

The multiple options, the convenience and speed (especially for animation) are certainly compelling arguments for the use of the computer as a graphic tool. But no one need be alarmed. Computers are not about to replace conventional tools any more than photography made painting and printmaking obsolete. Like any new device, the computer is leading artists to a new form and expanding their ideas for working with conventional tools. Right now, computer graphics is still "a blossoming child." You may not feel like the Michelangelo of the keyboard the first time you sit down to play. But from Barbara Nessim's creations shown here, you can get some idea of the scope for imagination, the uniqueness and the sophisticated imagery possible with this new tool. We are grateful to the pioneers of this new art form for not only having the courage to explore new territory, but for sharing their discoveries and expertise with the rest of us. Thank you Barbara Nessim.

MARION MULLER



This artwork was created using the fill solid command. It was started in a rectangle mode, using yellow first and overlaid in red. Switching to the arc mode, the artist programmed large, almost semi-circular forms laid down in sequence from magenta, to blue, to yellow, to cyan and back to blue again. Still in the arc mode, the head was drawn and filled in black.

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All orders should be placed directly with the publisher(s) concerned.

The Art & History of Books

by Norma Levarie

This is a paperback unabridged republication of the 1968 edition. It is an outstanding study of the book arts in Europe and North America. It traces the history of book design against a background of social, religious and technological change. Illustrated and unillustrated books are chronicled from the Akkadian clay tablet to the Spiral Press. Chapters also cover Greece, Rome, Byzantium, Renaissance and Gothic manuscripts. Memorable books by book craftsmen are reviewed. 176 facsimile pages from books of unusual beauty.

Da Capo Press, Inc., 233 Spring Street, New York, NY 10013. 316 pages. 8½ x 11. \$18.95.

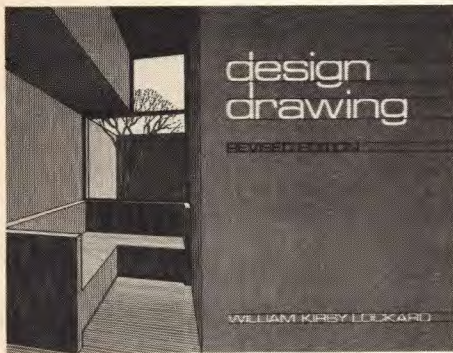
AIGA Graphic Design USA:3

by David R. Brown

Designed by James N. Miho

Rapidly becoming a graphics classic, this annual is a beautiful collection of the best pieces in the past year's AIGA exhibitions: The Cover Show, Communication Graphics, The Book Show, Graphic Explanations. Charts, diagrams, graphs and maps, as well as a 32-page feature on Saul Bass, the 1981 AIGA medalist, and a 32-page report on Massachusetts Institute of Technology, recipient of the 1981 AIGA Design Leadership Award.

Watson-Guption Publications, Inc., 1515 Broadway, New York, NY 10036. 432 pages. 9 x 12. Over 110 color plates. \$45.00.

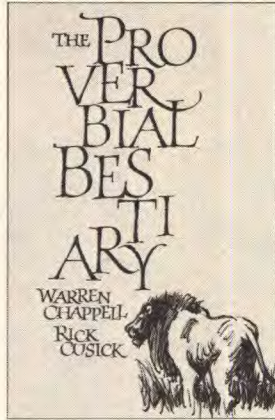


Design Drawing

by William Kirby Lockard

This revised edition is an essential text that clarifies the role of drawing in the design process and establishes the theoretical basis for differentiating design drawing from art or drafting. It uses the latest research on creativity and problem solving to discuss perception and representation in drawing. Over 500 illustrations exemplify step-by-step procedures, making it a major reference for students and professional architects, landscape architects and interior designers.

Van Nostrand Reinhold Company, Inc., 135 West 50th Street, New York, NY 10020. 279 pages. Bibliography. Notes on revised edition and an Afterthought. 11¼ x 8¾. \$35.50.



The Proverbial Bestiary

Drawings by Warren Chappell
Calligraphy by Rick Cusick

In presenting this collection of little-known international proverbs, Messrs. Chappell and Cusick have combined their unique skills and mutual respect for tradition and its inevitable changing flow. Cusick's sensitive calligraphic interpretations of the proverbs and Chappell's comic and deceptively casual drawings of the animals make this a delightful little book that you will think about long after you have put it down.

TBW Books, Box 164, Day's Ferry Road, Woolwich, ME 04579. 61 pages. 4¾ x 7½. \$10.95.

World Photography Sources

by David N. Bradshaw and Catherine Hahn

This is an international directory of stock photography. It catalogs approximately 2,000 sources—stock houses, government agencies, corporate picture libraries, museums, observatories, zoos.

Directors, 436 East 88th Street, New York, NY 10028. Alphabetical, geographical, and numerical indexes. Subject index. 515 pages. 6¾ x 9¾. Hardcover. \$40.00.

Ornate Pictorial Calligraphy

by E. A. Lupfer

Instructions and over 150 examples of calligraphic flourishes. This is a paperback republication of the 1951 book, "Fascinating Pen Flourishing."

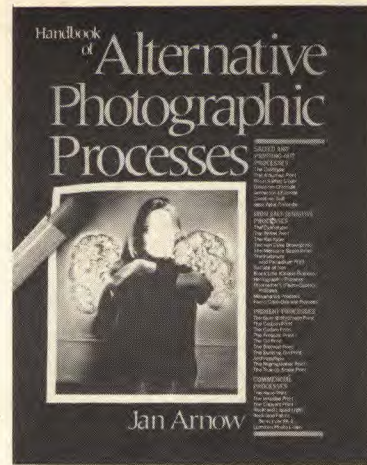
Dover Publications, 180 Varick Street, New York, NY 10014. 78 pages. 7½ x 11. \$2.95.

Graphic Design Studio Procedures

by David Gates

A how-to covering production technology (typesetting, printing processes, printing paper, color printing, platemaking, bindery operations) and studio procedures (equipment and materials, studio and layout techniques, copyfitting, photostats, line and tone copy, mechanicals). Glossary. Bibliography. Index. A helpful single source for the studio neophyte or the recently established in-office art-design-repro center.

Lloyd-Simone Publishing Co., 32 Hillside Avenue, Monsey, NY 10952. 184 pages. 8¾ x 11¼. \$19.95.



Handbook of Alternative Photographic Processes

by Jan Arnow

Alternatives to the silver process printing methods that have dominated photography for nearly half a century are compiled in this comprehensive guide. Photographers and surface designers, students and teachers, amateurs and professionals, will benefit from the sound information and photographic examples compiled by Ms. Arnow, who is a photographer and teacher.

Designed for easy reference and comprehension, the various processes are divided into specific sections: The Process, Materials, Directions and Troubleshooting. There is an extensive visual survey of the works of contemporary and historic artists who have effectively and imaginatively used the processes described. Step-by-step photographs further clarify the various techniques. Helpful appendices cover: supports and their major characteristics, chemical substitutes, common and obsolete names of chemicals, metric equivalents, and sources of supplies. A glossary is also included.

Van Nostrand Reinhold Company, Att.: Robert Baird, 135 West 50th Street, New York, NY 10020. 238 pages. 8½ x 11. \$35.00



Strong's Book of Designs

by C. J. Strong

A revival of a rare, long out of print, classic. This collection of Art Nouveau and Victorian designs will appeal especially to the sign painter, the showcard writer, and the commercial artist. It includes airbrush designs, posters, showcards, business cards, letterheads, ribbons, scrolls, sign ends, panels, book covers, hanging signs, theatrical designs, and nine complete alphabets. 20 pages in full color.

ST Publications, 407 Gilbert Avenue, Cincinnati, OH 45202. 92 pages. 10½ x 7¾. Hardcover. \$39.50.

Calligraphy: A Sourcebook

A comprehensive, annotated bibliography of 786 English-language books, articles, and audiovisual items dealing with calligraphy. Items range from popular to scholarly, from general to technical. Scope is international and covers all the time in which calligraphy has existed as an esthetic graphic form. Categorized by type of script: Latin, Arabic, Chinese, Japanese, Egyptian, etc.

Libraries Unlimited, Inc., P.O. Box 263, Littleton, CO 80160. 222 pages. 6½ x 9½. \$27.50 U.S. \$33.00 elsewhere.

Tips on Type

by Bill Gray

With the advent of computer-assisted typography we must still be reminded that the basic requirements of visual design exist, and the rules of organizing the elements of type still prevail as they do in all arts. This book is both a refresher and a tool for new typographers organizing the basic fundamentals of organizing type to most effectively communicate ideas. While this is a "beginning" it runs the gamut from: What Is Type, How to Identify Typefaces; to Electronic, Digital Typesetting and Computer-Assisted Phototypesetting. It is filled with helpful hints and clearly illustrated.

Van Nostrand Reinhold Company, Inc., 135 West 50th Street, New York, NY 10020. 128 pages. Bibliography, Indexed. Paper. 8¾ x 9¾. \$8.95.

Photo Display Catalog

Cardinal Type Service

This comprehensive reference book contains separate indexes for the Typositor and Microtypositor systems. Shown are 2,000 typefaces in five categories: serif, sans serif, outline, designed and script. It presents the complete character availability of each face along with examples of the great variety of creative modifications which can be achieved with display type. Set in 36 point type for maximum clarity.

Twelve pages of introductory text include a guide to the most expeditious and economical procedures for buying display type.

Van Nostrand Reinhold Company, Inc., 135 West 50th Street, New York, NY 10020. 548 pages. 8¾ x 11. \$25.50.

Packaging Design

The tightened economy demands that package design be increasingly sales effective. The result, obvious in this record of the 1981-1982 award winners, is simpler, more powerful designs. Here are the past several years' award winners in a variety of product areas, as chosen by the Package Designer's Council: The Clio Awards, The National Flexible Packaging Association, The National Paperbox and Packaging Council, as well as outstanding package designs from Europe, India, Hong Kong, and Japan. 251 packages shown by product groups with text on graphic and marketing trends preceding each section. A marvelous record and idea file.

Robert Silver Associates, 95 Madison Avenue, New York, NY 10016. 9¾ x 12¾. \$45.00.



The One Show: Volume 4

The biggest and most beautifully produced edition so far. Contains over 600 of the year's greatest radio, TV and print ads selected by the One Club, concentrating on the art director and copywriter as a creative team. Behind the scenes interviews with the Gold Award winners analyzing their campaigns are just one of its many attractions. This is a book for professionals—for reference, ideas, style, and for a look at what is working in advertising.

Distributed by Robert Silver Associates, 95 Madison Avenue, New York, NY 10016. 440 pages. 1500+ illustrations and 48 color pages. 9¾ x 12¾. \$39.95

Information Technology

by Peter Zorkoczy

Intended as an introduction to the current concepts, applications and tools of information technology, this is for the non-specialist in the field and does not assume a familiarity with mathematical and engineering ideas. It is organized into two main parts which are organized in their level of technical detail. Part 1 details what future technology can do, rather than how it is done. Established applications and those which are possibilities for the future are clearly defined. Part 2 includes a resume of the three areas which form the historical basis of information technology: computers, telecommunications and data networks. Detailed are the technical developments which have grown out of these over the last few years. The text is thoroughly cross-referenced and supplemented by more than 50 tables, figures and illustrations.

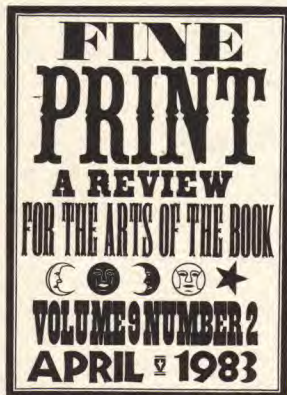
Knowledge of Industry Publications, Inc., 701 Westchester Avenue, White Plains, NY 10604. 140 pages. 8 1/4 x 10 1/2. \$29.95.

Compendium of Illustrations in the Public Domain

Compiled by Harold H. Hart

A sampling of every kind of art in the public domain. Covers 96 subjects from aircraft to Christmas. 2228 reproducible pictures.

Hart Publishing Co., 24 Fifth Avenue, New York, NY 10011. 400 pages. 9 1/2 x 12 1/4. Paper, \$24.95. Hardbound, \$44.95.

**Fine Print**

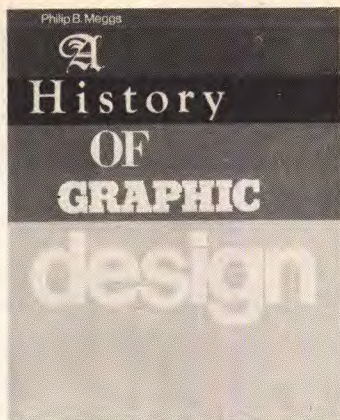
This is an unusually stimulating magazine for those who, while they keep up with the world of computers and lasers, want to keep in touch with the history of the printing and graphics crafts and refresh their appreciation of what makes for quality in paper, typography, printing, graphics and related products and services. Two 1983 issues were of special interest to us and may be to you, too. Vol. Nine, No. Three, July 1983 was devoted to hand papermaking. Vol. Nine, No. Two focused on wood type. Individual issues are \$7.50 including surface 2nd class mail postage. For air mail delivery the price is \$10.00 per copy in the United States or abroad. For subscription prices, or to order individual copies, write: Fine Print, P.O. Box 3394, San Francisco, CA, U.S.A. 94119.

Design Dialogue

by Jack Stoops and Jerry Samuelson

The purpose of this book is to set forth in clear manner the large number of skills, historical data, bits of technical information, attitudes and sensitivities that must be absorbed by an aspiring designer. It treats design as both process and product, and concentrates on visual problem solving: creating, organizing and evaluating. The book is divided into four chapters covering: Perception and Imagination; A Visual Vocabulary; Design Process; Design Influences. There is a special section devoted to the use of color with both text and illustration.

Davis Publications, Inc., Printers Building, Worcester, MA 01608. 186 pages. 8 1/2 x 9 1/2. Illustrated. \$19.95 plus \$1.75 shipping and handling in the US and Canada. Overseas orders please add \$3.50.

**A History of Graphic Design**

by Philip B. Meggs

An extraordinary book, this is a truly definitive history of graphic communication. The story starts with the invention of writing in prehistoric times, and some 500 pages and more than 1000 pictures later, it surveys graphic and typographic design all over the world today. The text is very readable and the significance of events and people is made clear. The forces that effect graphic changes and the effects of those changes all come alive. This is not simply chronology, it is the history of design brought to life. Everyone will have favorite sections; mine is the part dealing with the fine art and graphic arts movements of the first three decades of this century. This is a reference work that reads like a novel. It's comprehensive, authoritative, graphic and exciting.

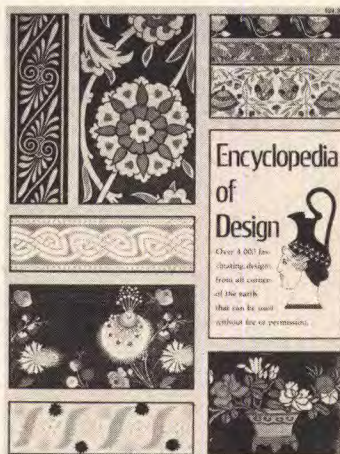
Van Nostrand Reinhold Company, 135 West 50th Street, New York, NY 10020. 511 pages. 8 3/4 x 11. Index. Bibliography. \$30.50.

Word City

by Marvin Morrison

A book intended for the millions who have asked the question, "How can I look it up if I can't spell it?" Through the ingenious device of deleting all vowels and rearranging 45,000 words alphabetically, by the sound of their consonants, the author not only achieves his initial objective, but also pinpoints the chief culprit of English spelling—irregular vowels. Thus the book carries a significant social message: On its pages the phonetic inconsistencies between spoken and written English stand out vividly, shedding new light on why more than 20 million American adults are illiterate. An hour's perusal will be time well spent by those whose livelihood depends on words in print.

Pilot Light, Stone Mountain, GA 30086. Paperback. 355 pages. \$5.45.

**Encyclopedia of Design**

Compiled by Harold H. Hart

A comprehensive collection of some of the world's best designs will prove invaluable to artists, publishers, textile designers and crafts people. Embraces all major periods of styles of design, including unusual African, Celtic, Coptic, Oceanic, Panamanian, as well as the more common Egyptian, French, German and Greek. Illustrations are in the public domain and may be reproduced without fee or permission.

Hart Publishing Co., 24 Fifth Avenue, New York, NY 10011. 400 pages. 9 1/2 x 12 1/4. Paperbound. \$24.95. Hardbound, \$44.90.

Words of the World

by Spectrum Composition Services

A compendium of alphabets and type styles used for printing the world's most commercially important languages. For convenience and ease of use, single-size specimens are shown of those faces using the Latin alphabet in a large number of different languages. Table of Contents itemizes Latin Alphabet data, plus information about, and specimen showings in, Arabic, Archaeological & Archival, Armenian, Bengali, Chinese, Cyrillic, Devanagari, Gaelic, Georgian, Greek, Gurmukhi, Hebrew, Japanese, Korean and Thai, and five native American phrases are displayed for those not familiar with a particular language.

Spectrum Composition Services, 264 West 40th Street, New York, NY 10018. Spiral bound. 4 3/8 x 11 1/4. \$19.95.

Art Nouveau Borders

Designed by Ted Menten

A new addition to the Dover Clip-Art Series®, this book features copyright-free designs that are ready to use.

Dover Publications, Inc. 180 Varick Street, New York, NY 10014. 32 pages. 8 1/2 x 11. Paper. \$2.95.

**War Heads**

Cartoonists Draw the Line Edited by Steven Heller

This compilation of satiric cartoons has an introduction by George Plimpton and is sponsored by the Nuclear Weapons Freeze Campaign. R.O. Blechman, Philip Burke, Seymour Chwast, David Levine, Pat Oliphant, David Pascal, and Garry Trudeau are among the seventy-one well known cartoonists featured. The anti-nuclear war theme is followed throughout the book.

Viking Penguin, Inc., 40 West 23rd Street, New York, NY 10010. 96 pages. 7 1/2 x 7 1/2. Soft cover. Illustrated in black and white. \$4.95 in USA. \$5.95 in Canada. All royalties from this book go to the Nuclear Weapons Freeze Campaign.

Masterpieces of Italian Drawing

by George Szabo

A luxurious volume based on 80 treasures from the Robert Lehman Collection at The Metropolitan Museum of Art. Dr. Szabo has been curator of the collection since 1963. His introduction, providing a short history of the collection and an extensive discussion of Italian painting and drawing is complemented by fascinating commentaries on the individual drawings. In addition to the 80 full page reproductions there are 82 duotone reproductions in the text. Works of many of the great masters of the Italian Renaissance are included.

Hudson Hills Press, Inc., 220 Fifth Avenue, Suite 301, New York, NY 10001. 256 pages. 9 1/2 x 12 1/4. \$50.00.

The Visual Display of Quantitative Information

by Edward R. Tufte

Covers theory and practice in the design of statistical graphics. Emphasizes graphic integrity and sophistication. Covers best statistical graphics from 1700-1982.

Graphics Press, Box 430, Cheshire, CT 06410. 197 pages. 8 3/8 x 10 3/4. 250 illustrations. \$34.00.

ASMP Book 2

A visual directory of professional photographers. It features the work of over 300 of the best photographers in the United States, all members of The American Society of Magazine Photographers. Full color pages display work of all photographers represented. Arranged geographically. Names, addresses, phone numbers given for all.

Annuals Publishing Co., Inc., 10 East 20th Street, New York, NY 10010. 440 pages. 7 1/4 x 9 1/2. \$39.95.

American Illustration 1982/83 American Illustration 2

Edited by Edward Booth-Clibborn

The first two volumes in a new series devoted to the publication of the best editorial, book, advertising, poster, promotional, packaging and film illustration created in the 50 states and Canada. Captions give credits and purpose of piece or where it appeared. Index. Artists' addresses. Over 270 superb illustrations in each volume.

Harry N. Abrams, Inc., 110 East 59th Street, New York, NY 10022. 292 pages. 9 1/2 x 12 3/4. \$37.50 each volume.

Graphic Design Career Guide

by James Craig

In answering the most-asked questions about graphic design careers this book explains how to land a job and establish a career in graphic design in a multitude of areas.

Divided into four sections—Careers in Graphic Design; Portfolios, Résumés and Interviews; Employment; and Graphic Design Studies—each could be considered a course in itself. There is even a section devoted to short essays on "How I Got My First Job" by such noted designers as: Ed Benguiat, Cipe Pineles Burtin, Seymour Chwast, Colin Forbes, etc.

As with his previous books, Mr. Craig is thorough and concise in the compilation of his information. A must for those entering the field and comfortable reading for those already established.

Watson-Guption Publications, 1515 Broadway, New York, NY 10036. 140 pages. 8 x 11. Over 200 illustrations. Bibliography. Glossary. \$14.95.

European Illustration 1983

Edited by Edward Booth-Clibborn

The best illustrations by European illustrators were selected by an international jury and form the basis of this book. Each of the 240 illustrations is shown on a full page in full color. Indexed. Artists' addresses.

Harry N. Abrams, Inc., 110 East 59th Street, New York, NY 10022. 248 pages. 9 1/4 x 12 3/4. \$45.00.

**Photographs 83**

Edited by Walter Herdeg

A beautifully printed record of 500 of the best in photography in international advertisements, record covers, calendars, magazine illustrations and covers, corporate publications, annual reports, book jackets and more. Preface by Henry Wolf.

Watson-Guption Publications, P.O. Box 2013, Lakewood, NJ 08701. 224 pages. 9 1/2 x 12. 580 illustrations. 128 color pages. \$59.50.



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01-636-0474
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P.O. Box 2080
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Fototronic 4000, TXT, 1200, 600
CRT 7400, 7450

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D2300 Kiel 14
West Germany
(0431) 2001-1
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Information International

5933 Slauson Avenue
Culver City, Calif. 90230
(213) 390-8611
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International Business Machines Corporation

Old Orchard Road
Armonk, N.Y. 10504
Electronic Printing Systems

International Graphic Marketing

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P.O. Box 58
CH-1800 Vevey
Switzerland
(021) 51 85 56
Font Manufacturer

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c/o Cooper & Beatty, Limited
401 Wellington Street West
Toronto M5V 1E8
(416) 364-7272
Type Discs for Harris 600,
1200, 4000, TXT Typesetters

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Standard and Segmented Discs,
and Digitized Fonts

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St. Georges House
195/203 Waterloo Road
London SE1 84J
England
(01) 930-8161
Dry Transfer Letters

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40 Eisenhower Drive
Paramus, N.J. 07652
(201) 845-6100
Dry Transfer Letters

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770 N. Main Street
Orange, California 92668
(714) 639-0511
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DK 8260 VIBY J
Denmark
Tel: 456-28 22 11
Laser Forms Printer

Quantel Ltd.

Kenley House
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CR2 5Yr
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Simulation Excel A.S.

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Oslo 5
Norway
Tel: 47-2-15 66 90
PAGEscan Digital Typesetter
PAGEcomp Interactive Ad
and Page Make-up Terminal

D. Stempel AG

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Frankfurt am Main-70
West Germany
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8119 Central Avenue
Washington, D.C. 20027
(301) 366-1144
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Visual Graphics Corporation

5701 N.W. 94th Avenue
Tamarac, Florida 33321
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THE ITC TYPEFACE

The typefaces shown on these pages represent the complete collection of ITC Typefaces as of January 16, 1984.

TEXT/DISPLAY FACES

ITC American Typewriter®

Light
Medium
Bold
Light Condensed
Medium Condensed
Bold Condensed

ITC Avant Garde Gothic®

Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique
Book Condensed
Medium Condensed
Demi Condensed
Bold Condensed

ITC Barcelona™

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Bauhaus®

Light
Medium
Demi
Bold

ITC Benguiat®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
Bold Condensed
Bold Condensed Italic

ITC Benguiat Gothic®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Berkeley Oldstyle™

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Bookman®

Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

ITC Caslon No. 224™

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Century®

Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Cheltenham®

Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Clearface™

Regular
Regular Italic
Bold
Bold Italic
Heavy
Heavy Italic
Black
Black Italic

ITC Cushing™

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Eras®

Light
Book
Medium
Demi
Bold
Ultra

ITC Fenice®

Light
Light Italic
Regular
Regular Italic
Bold
Bold Italic
Ultra
Ultra Italic

ITC Franklin Gothic®

Book
Book Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

Friz Quadrata

Friz Quadrata
Friz Quadrata Bold

ITC Galliard™

Roman
Roman Italic
Bold
Bold Italic
Black
Black Italic
Ultra
Ultra Italic

ITC Garamond™

Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Isbell®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

Italia

Book
Medium
Bold

ITC Kabel®

Book
Medium
Bold
Ultra

ITC Korinna®

Regular
Kursiv Regular
Bold
Kursiv Bold
Extra Bold
Kursiv Extra Bold
Heavy
Kursiv Heavy

ITC Lubalin Graph®

Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique

COLLECTION

Specimen booklets for each text/display typeface can be purchased from ITC. The order form for these specimen booklets appears on page 78 of this issue of U&Lc.

ITC Modern No. 216™

Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC New Baskerville™

Roman
Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic
Black
Black Italic

ITC Newtext®

Light
Light Italic
Book
Book Italic
Regular
Regular Italic
Demi
Demi Italic

ITC Novarese®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Quorum®

Light
Book
Medium
Bold
Black

ITC Serif Gothic®

Light
Regular
Bold
Extra Bold
Heavy
Black

ITC Souvenir®

Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

ITC Tiffany

Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Usherwood™

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Weidemann™

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Zapf Book®

Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Zapf Chancery®

Light
Light Italic
Medium
Medium Italic
Demi
Bold

ITC Zapf International®

Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

DISPLAY FACES

The typefaces listed below have been issued by ITC for use primarily as display or headline typefaces.

ITC AKI LINES

ITC American Typewriter Bold Outline

ITC Bauhaus Heavy

ITC Bauhaus Heavy Outline

ITC Bernase Roman

ITC Bolt Bold

ITC/LSC Book Regular Roman

ITC/LSC Book Regular Italic

ITC/LSC Book Bold Roman

ITC/LSC Book Bold Italic

ITC/LSC Book X-Bold Roman

ITC/LSC Book X-Bold Italic

ITC Bookman Outline with Swash

ITC Bookman Contour with Swash

ITC BUSORAMA LIGHT

ITC BUSORAMA MEDIUM

ITC BUSORAMA BOLD

ITC Caslon Headline

ITC/LSC Caslon Light No.223

ITC/LSC Caslon Light No.223 Italic

ITC/LSC Caslon Regular No.223

ITC/LSC Caslon Regular No.223 Italic

ITC/LSC Caslon Bold No.223

ITC/LSC Caslon Bold No.223 Italic

ITC/LSC Caslon X-Bold No.223

ITC/LSC Caslon X-Bold No.223 Italic

ITC Cheltenham Outline

ITC Cheltenham Outline Shadow

ITC Cheltenham Contour

ITC Clearface Outline

ITC Clearface Contour

ITC Clearface Outline Shadow

ITC LSC Condensed

ITC LSC Condensed Italic

ITC Didi

ITC Eras Outline

ITC Eras Contour

ITC Fat Face

ITC Firenze

ITC Franklin Gothic Outline

ITC Franklin Gothic Outline Shadow

ITC Franklin Gothic Contour

ITC Gorilla

ITC Grizzly

ITC Grouch

ITC Honda

ITC Kabel Outline

ITC Kabel Contour

ITC Korinna Bold Outline

ITC MACHINE

ITC MACHINE BOLD

ITC/ISC Manhattan

ITC Milano Roman

ITC NEON

ITC Pioneer

ITC Ronda Light

ITC Ronda

ITC Ronda Bold

ITC Serif Gothic Bold Outline

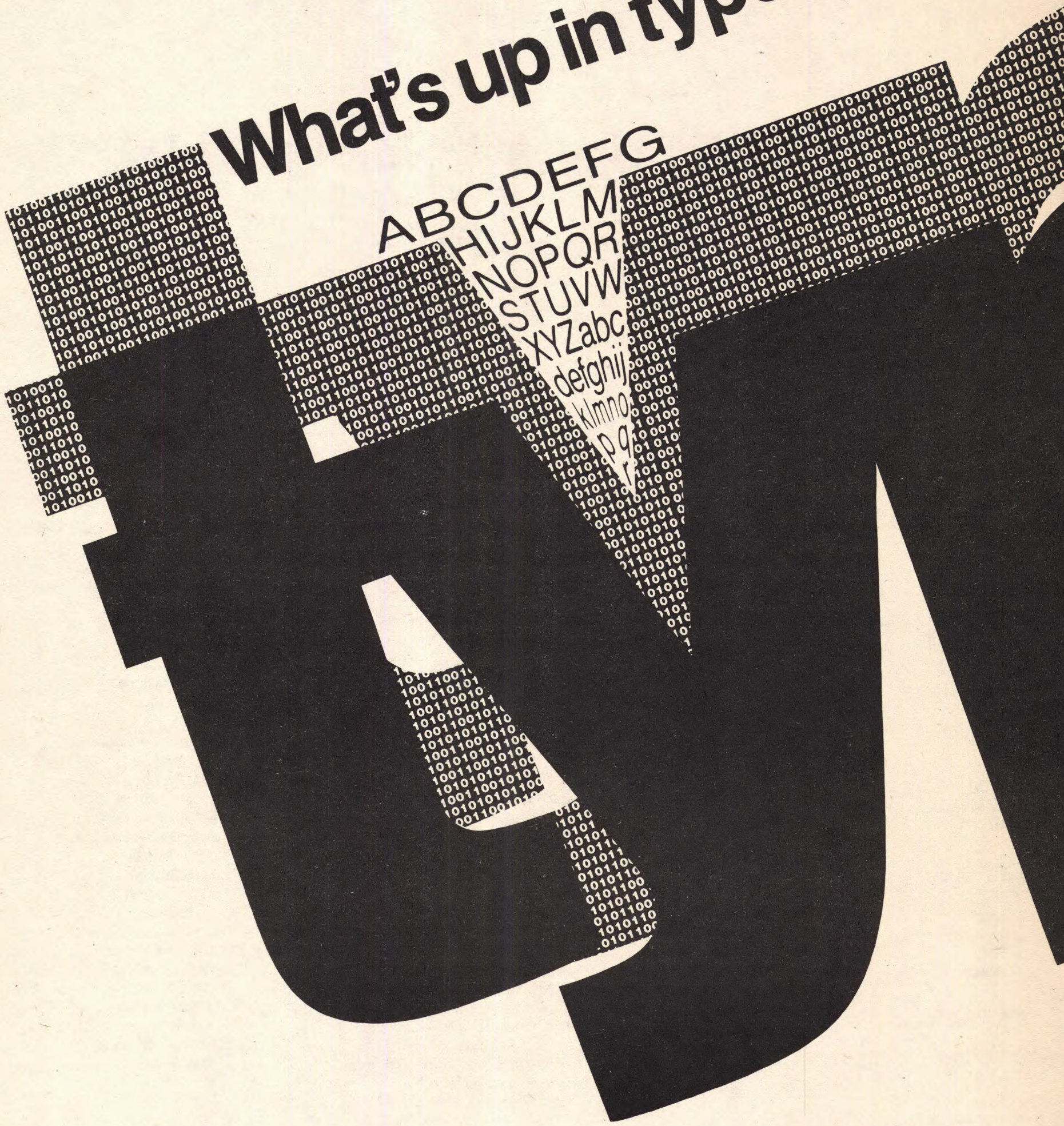
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(16 pt. ITC Usherwood Bold)

Vari typer digital.

Vari typer's new digital type is a designer's dream come true.

It's quite possibly the highest quality type image in the world. And it offers you almost unlimited design versatility.

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Vari typer's digital type embodies a totally new technological breakthrough that produces type completely free of the jagged, sawtoothed edges that have so often characterized other digital systems.

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Utilizing precise computer controls, each character is recreated in digital form, capturing in minute detail the most subtle nuances of the original design. At the heart of this system is the unique Spirascan digitizing and imaging process which is based on the advanced, patented technology developed by Purdy and McIntosh. This invention assures the creation of the high-precision outlines

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New horizons in design versatility.

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It's safe to say that with this powerful system, the design possibilities are limited only by your creative imagination.

You can achieve these effects, and many more, with all of the hundreds of type faces in our growing digital type library.

We invite you to inspect an actual sample of our digital type. We think you'll agree it's the sharpest type you've ever seen. You'll also see dramatic examples of its creative design potential.

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To learn more about the super quality and

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**Vari typer, 11 Mount Pleasant Ave.,
East Hanover, NJ 07936.**

- Please send me an actual sample of Vari typer digital type.
 Please send me a copy of your Type Wall Chart.
 Please send me more information on the Comp/Edit 6400 digital typesetter.
 I'd like a demonstration on the Comp/Edit 6400 system.

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"If I want to make it in New York, is it alright to say I still like Ryder?"

Marcia Wilk has many fond memories of working in Chicago. Especially, while she's being overworked in New York.

"When I first came to New York, I thought everyone here was pushy and aggressive.



"They are. Wanna make something of it?
"But one thing about us New Yorkers. We respect good work no matter where it comes from.

"Ryder is a good type house and I miss them. The quality of their work was terrific. The service was great. And the lady who answered the phone was friendly.

"I came to New York looking for fame and fortune. But it took a typographer in Chicago for me to get my picture in the paper."

RyderTypes, Inc., 500 North Dearborn Street
Chicago, Illinois 60610. Telephone (312) 467-7117.



QUESTION #1

Where do leading design professionals turn to find entry-level art and design talent?

For results they can depend on, many employers turn to **The Design Schools**, the largest single source of entry-level art talent in the country.

Printed below is a sampling of the companies that have recently hired graduates of The Design Schools. If your company is not on the list, it should be!

Adolfo, Ardmore, Pa.
American General Life Insurance
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Coca-Cola, Atlanta, Ga.
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Denver Post, Denver, Colo.
Donald Taylor Advertising, Dallas, Tex.
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F&R Lazarus, Columbus, Ohio
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Moderna Photo Lab, Atlanta, Ga.
Mountain Bell, Denver, Colo.
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National Geographic Magazine
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Pennzoil Company, Houston, Tex.
Rhodes Furniture, Savannah, Ga.
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Albuquerque, N. Mex.
Sears Roebuck & Company, Houston, Tex.
Seattle Times, Seattle, Wash.

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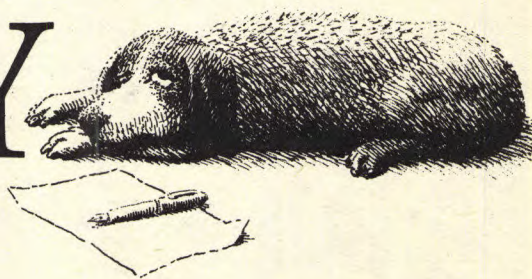
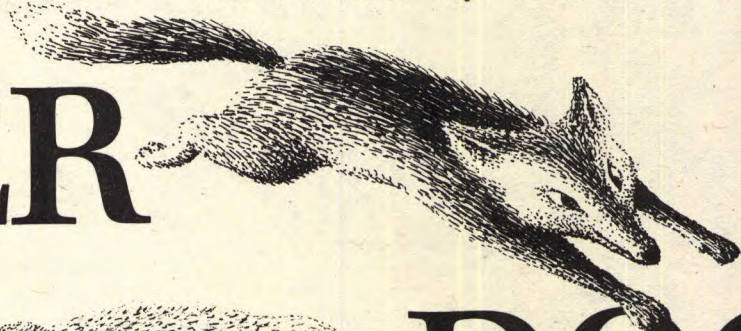
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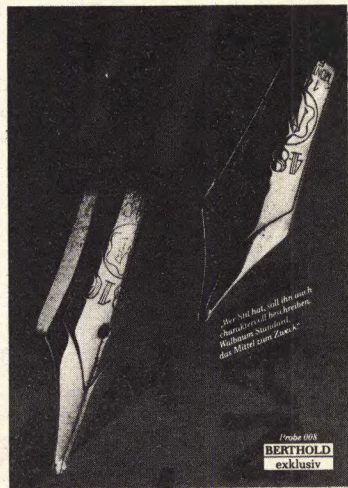
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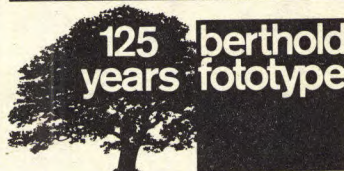
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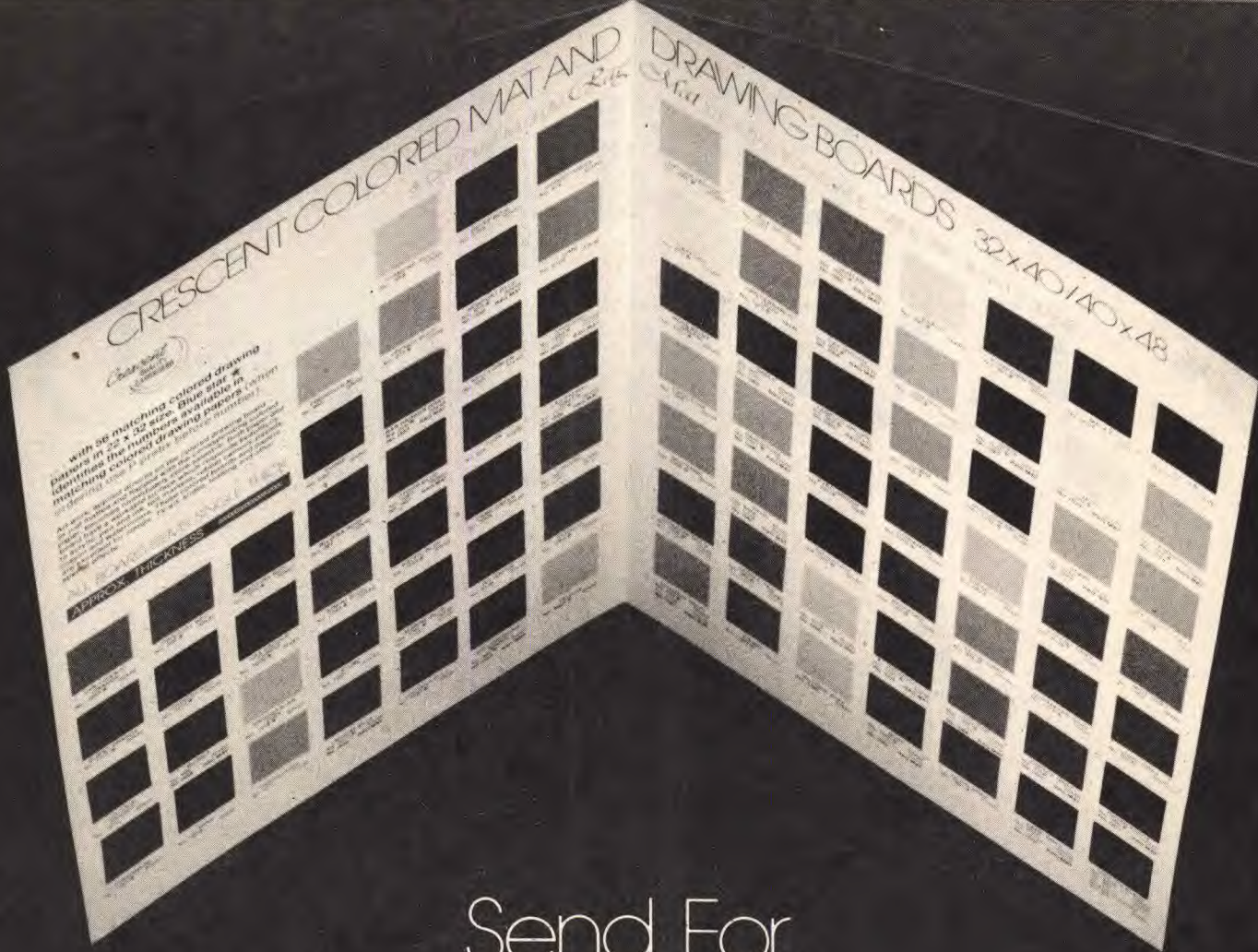


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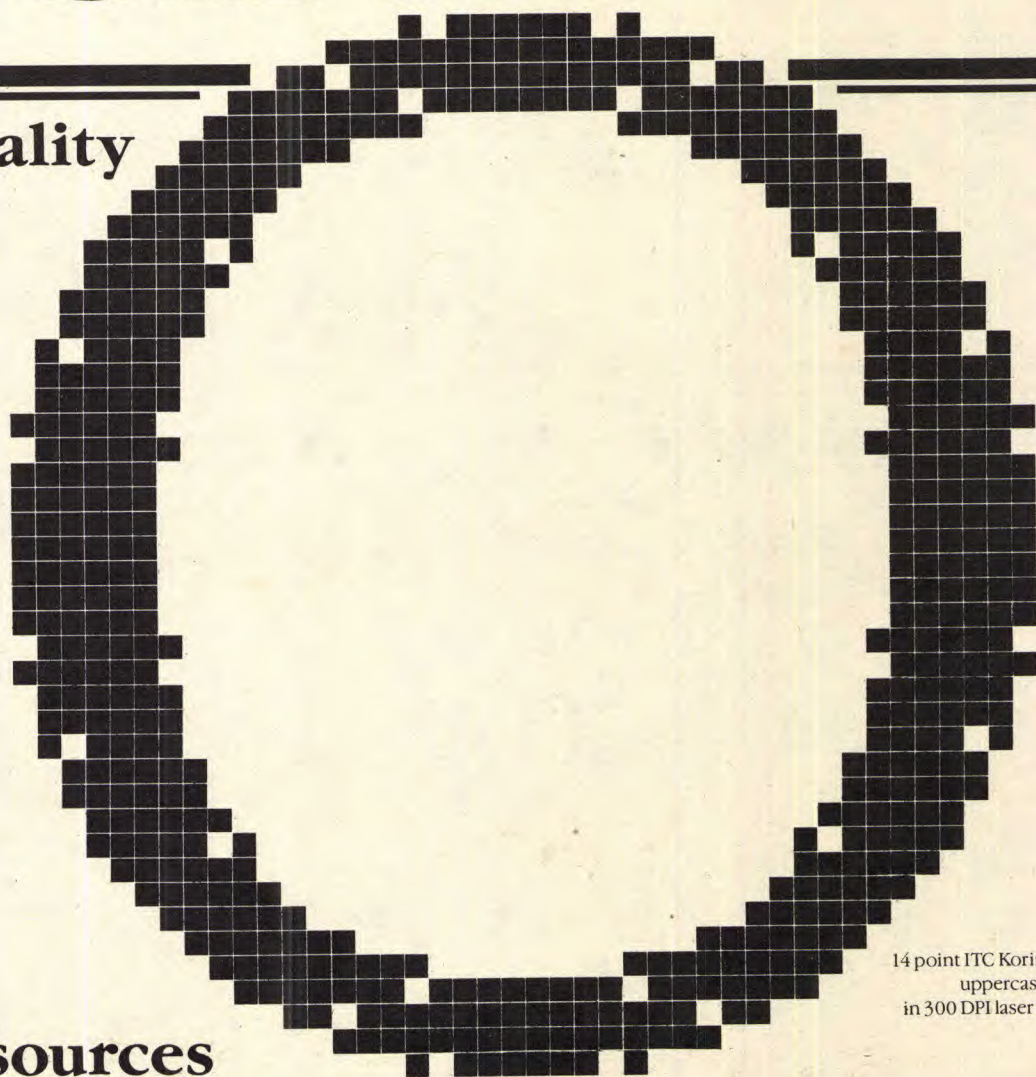
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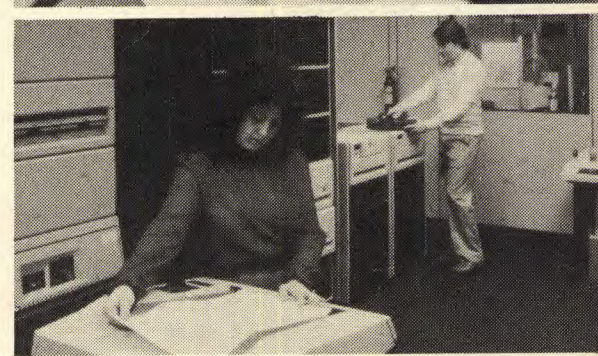
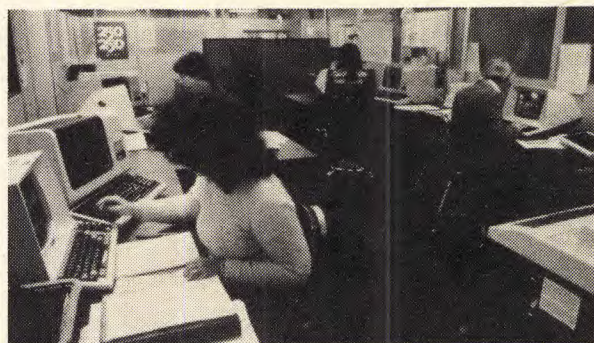
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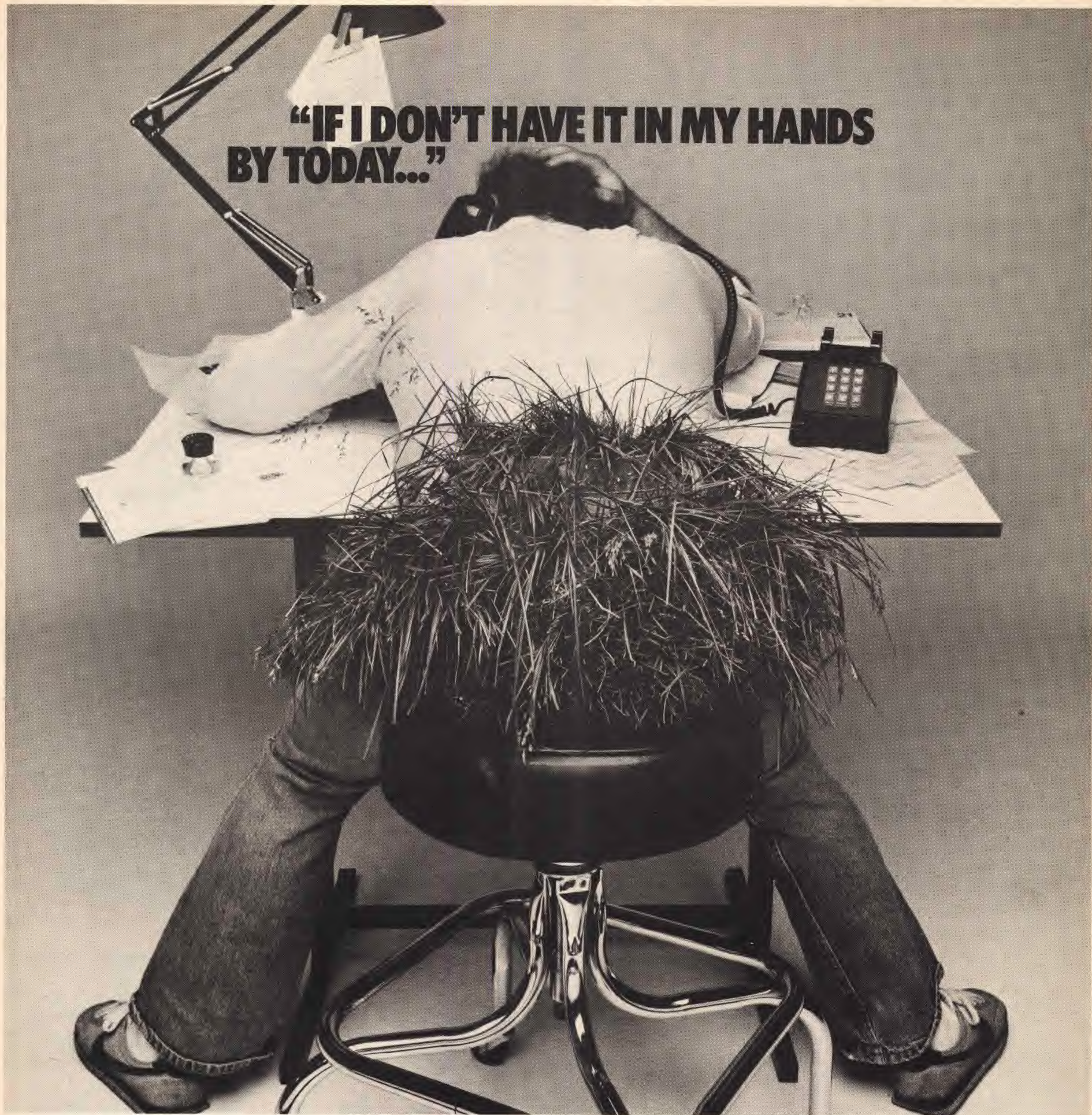
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Title: **Walter Gropius, 1916,**
Woodstock **to the Grand-Ducal Saxon State Ministry in Weimar.**

work. . . . For the artist possesses the ability to breathe soul into the lifeless product of the machine, and his creative powers continue to live within it as a living ferment. His collaboration is not a luxury, not a pleasing adjunct; it must become an indispensable component in the total output of modern industry. One easily tends to underestimate the value of artistic strength which at first does not manifest itself in a material sense to most manufacturers inexperienced in esthetic problems. It does not suffice to hire pattern draftsmen who are supposed to turn out "art" seven to eight hours daily in return for a small salary, working independently and mostly without adequate schooling, and to spread their more or less insipid designs in thousands of copies all over the world. . . . It is not that easy to acquire artistically mature designs. Just as technological invention and business management require independent minds, the invention of beautiful and expressive forms demands artistic potency, artistic personality. . . . It cannot be denied that a gap exists in the communication between these two groups of vocations—the technological and the artistic—which must be bridged from both sides with a reasonable approach and much good will. The businessman accuses the artist of lack of practical discipline, while the latter accuses the businessman of lack of taste. Both may have accumulated ample reasons for their judgment. But, where the clear foresight of some individuals has nevertheless led to partnership, unmistakable attainments prove that this approach promises a fortunate solution. . . . The moment the artist appreciates the important experience of the businessman and the technician and values their expert advice without pretentiousness, but also knows that his own work. . . . will be acknowledged, the first bridge of mutual understanding is built. A clear division of responsibilities, conferring upon each the decisive word in his limited field of work, will inevitably lead to the success of the products of their joint efforts. As long as this recognition remains isolated, the majority of manufacturers will unfortunately still confront free-lance artists with hesitation and rejection. An educational institution, established by the state as an artistic counseling service, directed by a renowned and technically experienced artist, should be more likely to win the confidence of the manufacturer. . . ."

Scenario Light (A.I.)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 1234567890

Scenario Light Italic (A.I.)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Scenario Demi (A.I.)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Scenario Bold (A.I.)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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Woodstock

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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Century Oldstyle

The specific techniques of typography: the cutting of punches, the striking of matrices, the composing and printing of type may soon be the concern of historians exclusively. *Typography* is now commonly used in connection with

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3 new text typefaces

signs, posters, packaging, pictographs, and so on. In short, it tends to cover the whole field of visual communication. This may be quite natural, but it can hardly be said to help clear thinking and precise talk.

Typography has its visual aspects, obviously. Yet its main object is to reproduce and multiply written language, not pictorial representations. More and more people seem to imply that the main issue in this context should be: when is rational discourse going to be altogether superseded by irrational pictorial "language"? When driving on a highway, the instant legibility of any road sign or any other relevant piece of information, is a matter of life and death. When I read a piece of printed or written matter, intelligibility is a question of understanding or senselessly fumbling around the would-be message. It is hardly a question of survival; it is a question of culture and civilization, how to build them and how to preserve them. When watching a TV program or seeing a film, what I see and hear is largely entertainment and propaganda—and altogether expendable. On the other hand, the current use or abuse of the word typography has already had some nasty consequences. I shall cite three examples.

Set in 12 point type 1 point leading

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
STUVWXYZ1234567890 abc
defghijklmnopqrstuvwxyz AB
CDEFGHIJKLMNOPQRST
UVWXYZ abcdefghijklm
nopqrstuvwxyz ABCDEF
GHIJKLMNOPQRSTU
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° + - 23' • × ÷ < > § ± ☆ ○ ■

Text from the article "Typography: Evolution+Revolution" by Fernand Baudin The Journal of Typographic Research October, 1967

Emerson

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Many art schools all over the world teach typography as a visual art. Only a few people show real talent in the practice of typography in this sense, a very conspicuous but also restricted field. But typography—or as I shall say later on, writing—as a rational discipline for the proper design of intellectual tools is largely ignored in practice, and almost totally neglected as an object for special study and research.

A second example. For more than thirty years eminent practitioners as well as theoreticians have been advocating a universal letter type. Others urge the aesthetic treatment of every new sign or symbol in scientific and general communication. There was no universal acceptance either way. It is an error to mistake linguistic for graphic issues. A language is first created and exists as a linguistic system. Only afterwards can it be written, designed, multiplied. The Set solid in 12 point

abcdefghijklmnopqrstuvwxyz
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Perpetua

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Set solid in 12 point type

abcdefghijklmnopqrstuvwxyzABC
DEFGHIJKLMNOPQRSTUVWXYZ
XYZ1234567890 abcdefghijklmno
pqrstuvwxyzABCDEFGHIJKLMN
OPQRSTUVWXYZ abcdefghijklm
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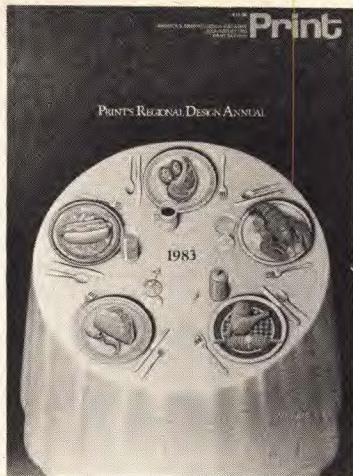
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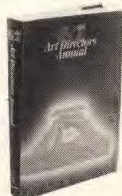
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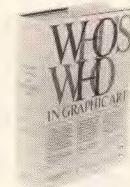
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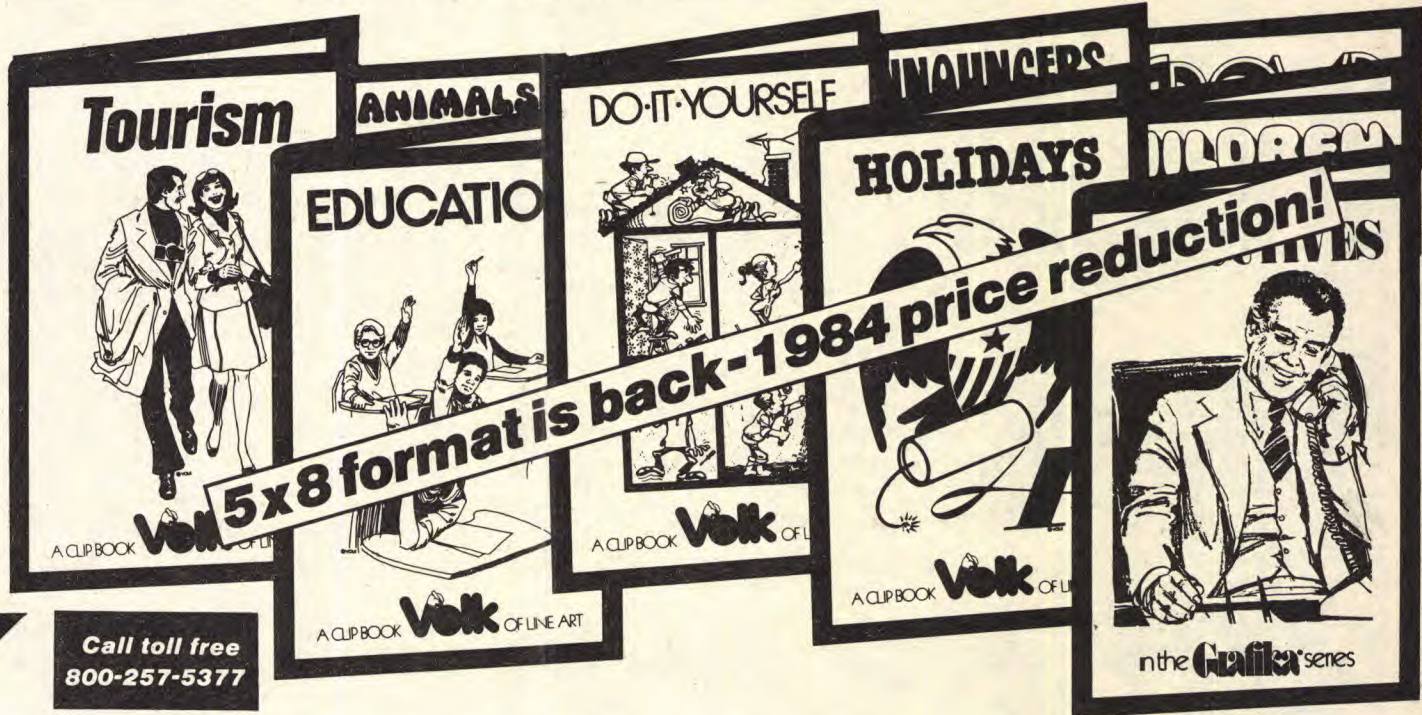
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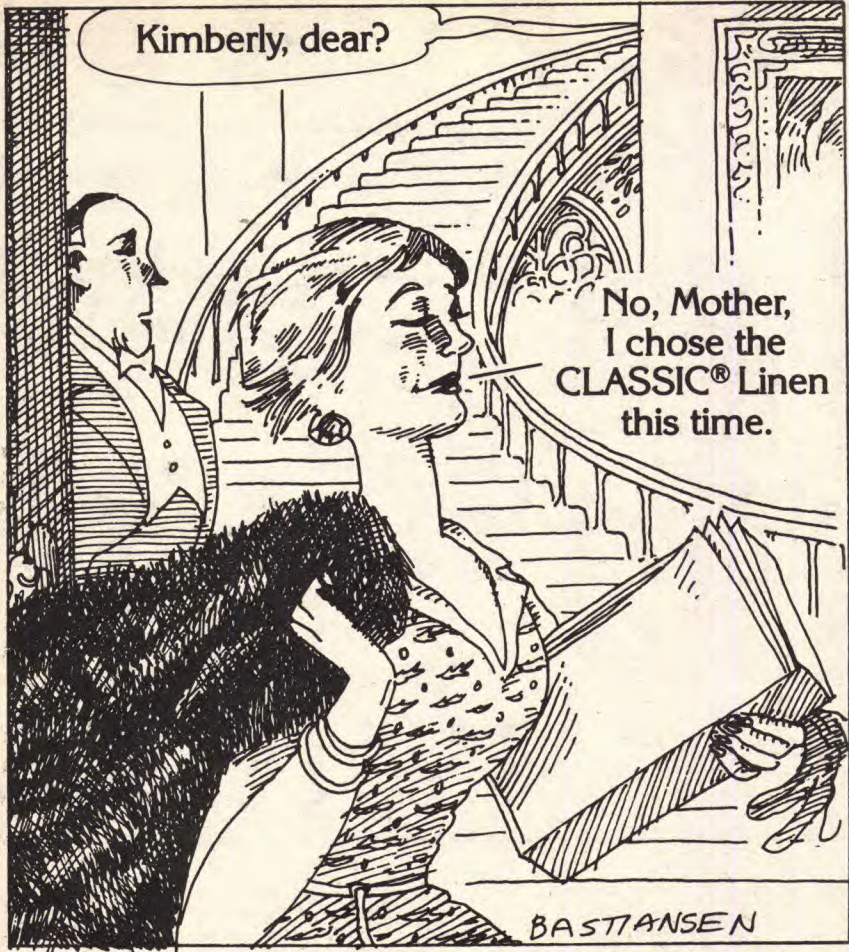
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Translation by Jan Karski in "Lincoln's Gettysburg Address Translation" compiled by Roy P. Basler, Published by Library of Congress, 1972, ISBN 0-8444-0018-1

Osiemdziesiąt siedem lat temu ojcowie nasi dali życie na tym kontynencie nowemu narodowi, poczętemu w Wolności i oddanemu idei, że wszyscy ludzie są stworzeni, jako sobie równi.

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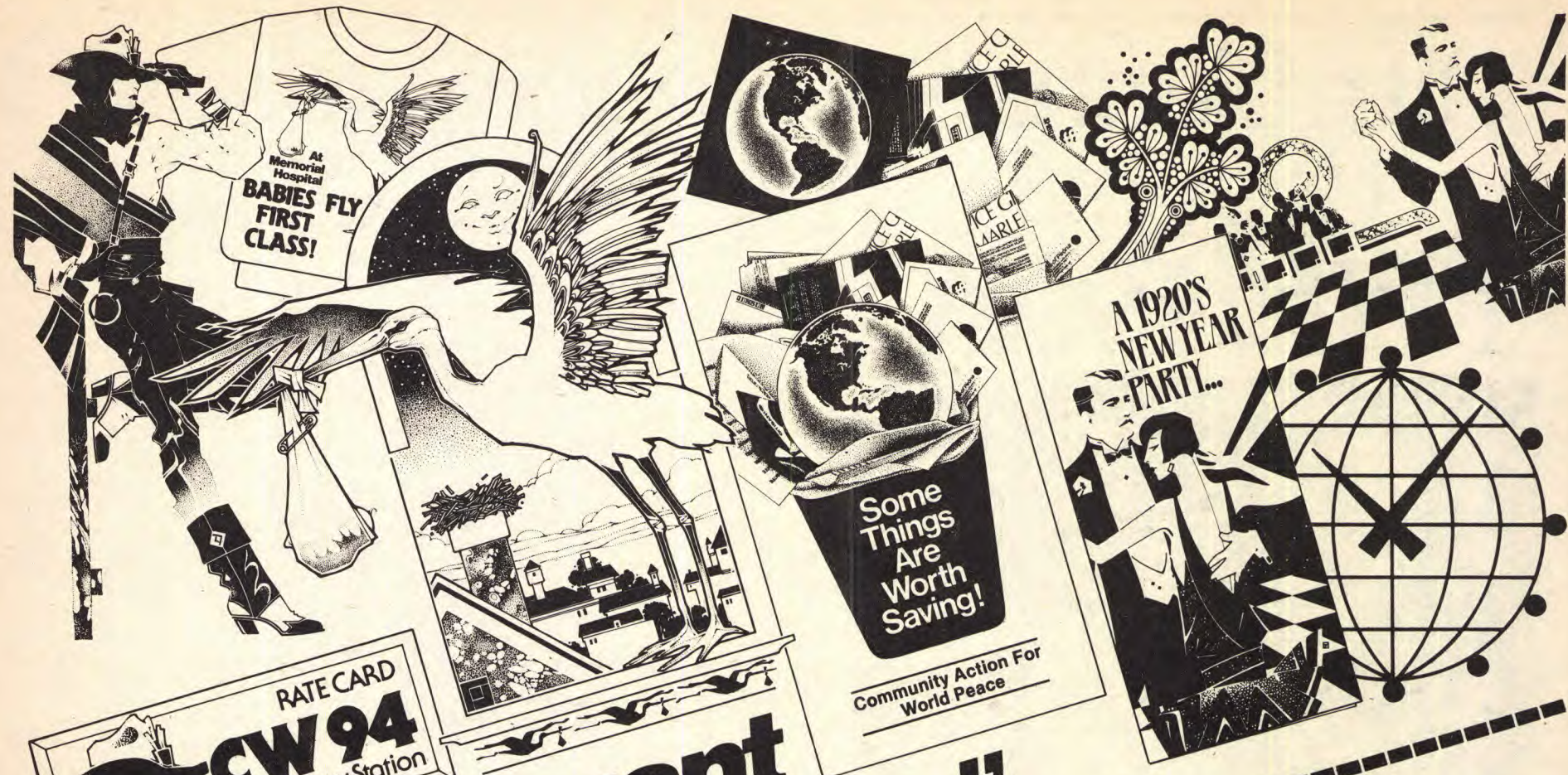
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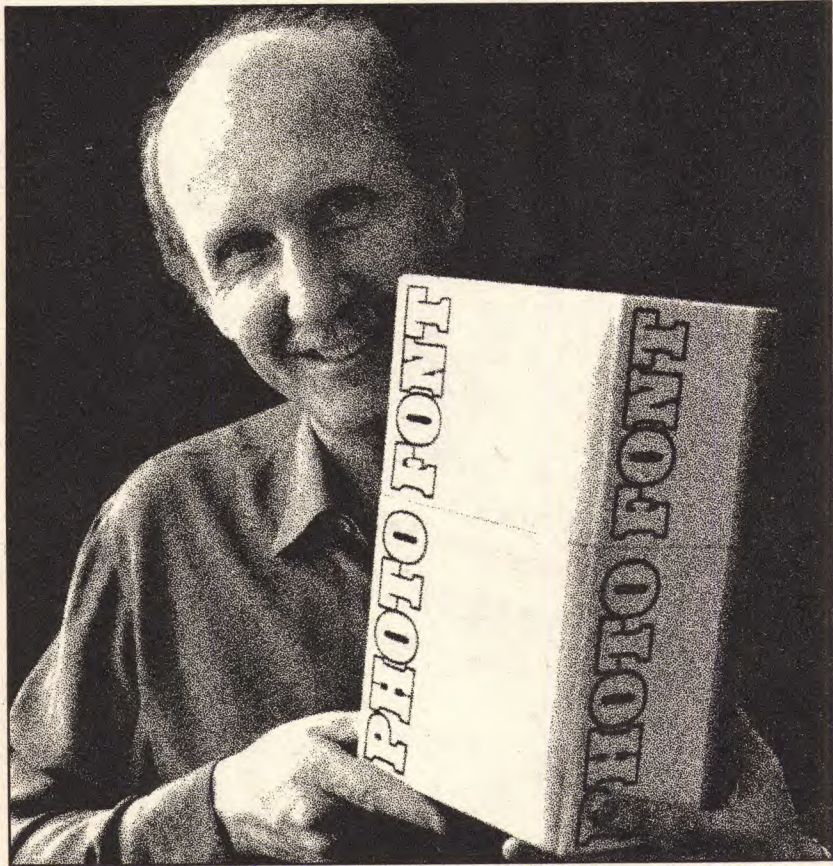
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Jim Lienhart designs THE BOX!



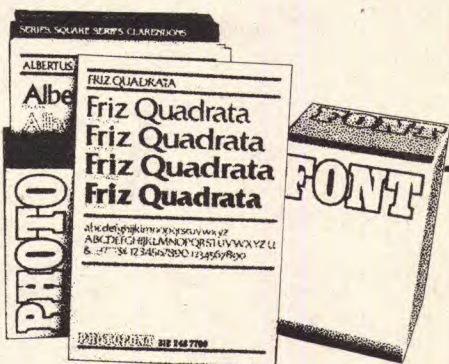
For a long time the best photo lettering headline source for Jim Lienhart, Chicago designer, has been Photofont. Working with The Gang at Photofont over the years made Lienhart's design life more rewarding. He could order impeccably spaced Eras Bold or Benguiat. He could specify Fenice Bold, Bauhaus Light. Or ask for Harry Heavy, set very tight with selective touching. Lienhart truly reveled in Photofont's special headlines, subheads, borders, dingbats, outlines, and bullets.

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"In short," says Lienhart, "Photofont is the best little headline studio to be found anywhere... and getting better!"



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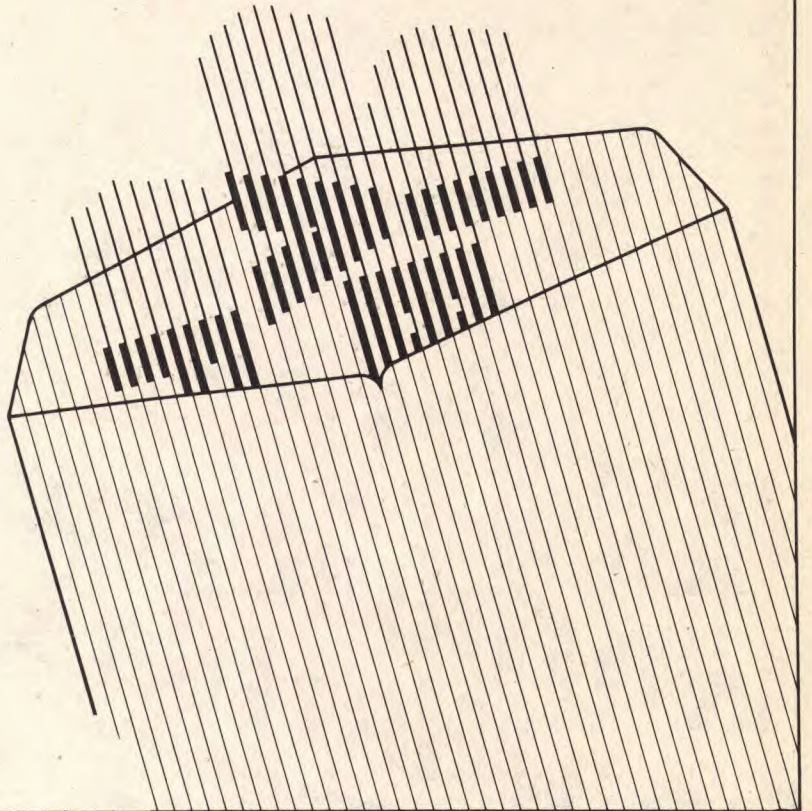
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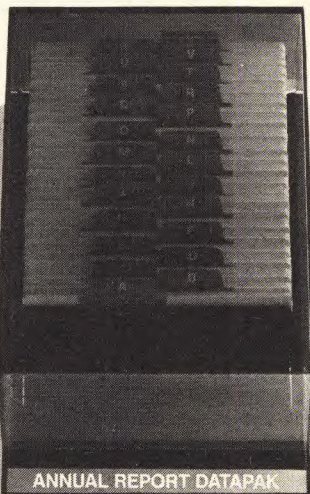
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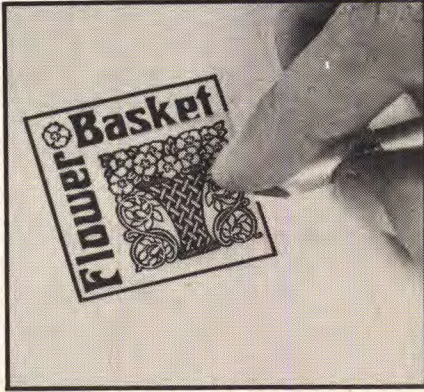
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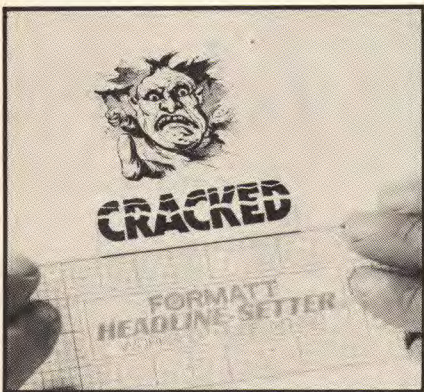
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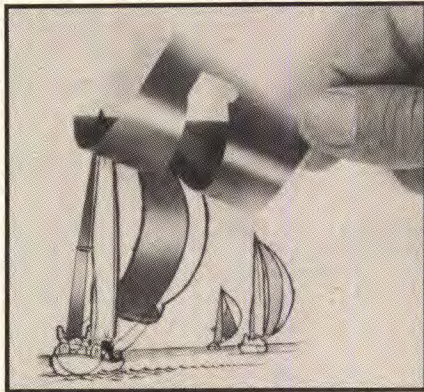
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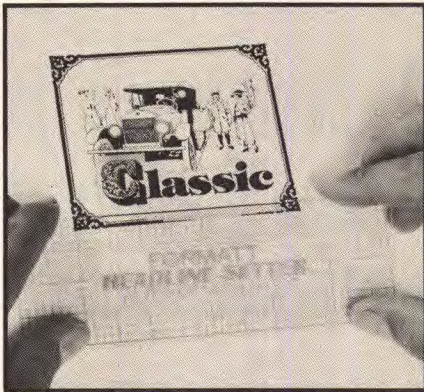
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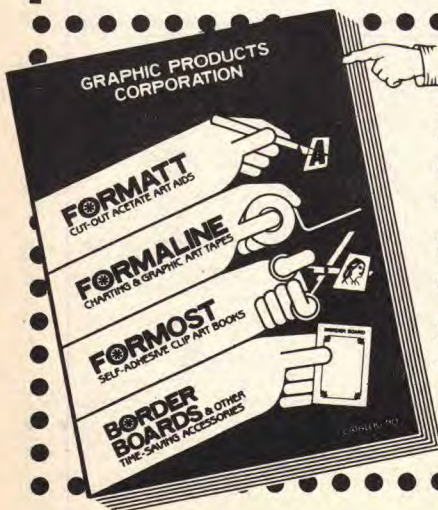
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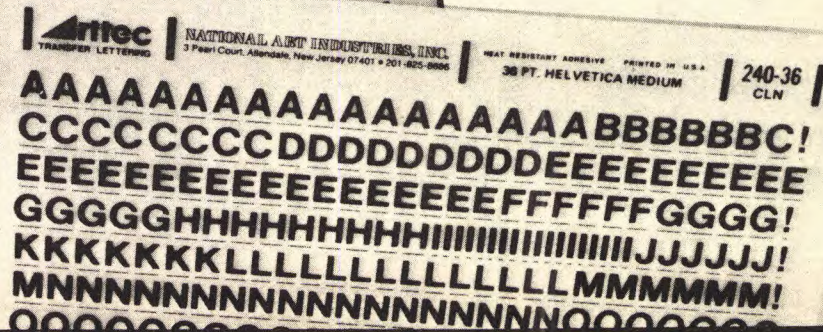
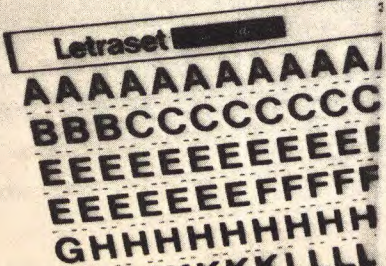
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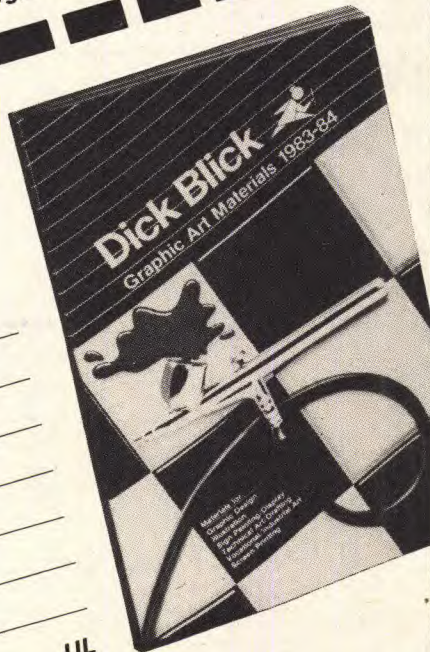
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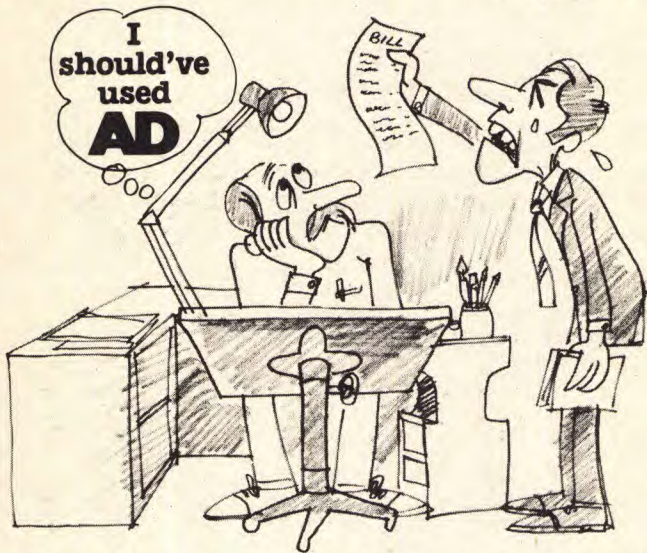


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 2. DATE OF FILING: 9/17/83

3. FREQUENCY OF ISSUE: Quarterly
 A. NO. OF ISSUES PUBLISHED ANNUALLY: 4
 B. ANNUAL SUBSCRIPTION PRICE: \$10.00

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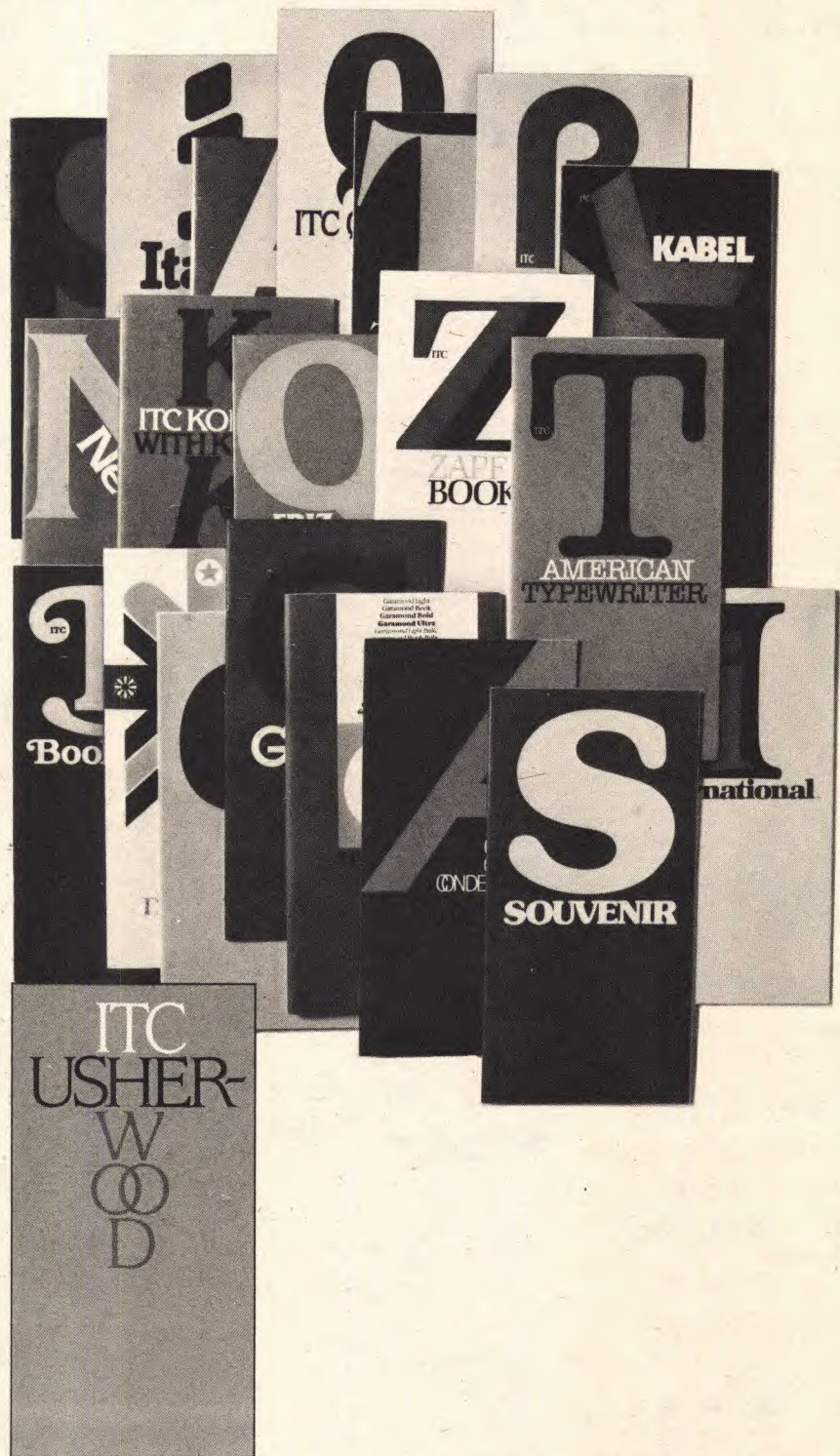
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